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WHO'S WHO ON THE STAGE

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To my friend
Tom Lindsay

These people were great
guys in their day—
+ they had some swell
nights too—Reg

Reg Lewis Jr

-1940-

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WHO'S WHO ON THE STAGE

The DRAMATIC REFERENCE BOOK and BIOGRAPHICAL DICTIONARY OF THE THEATRE ¶ CONTAINING RECORDS OF THE CAREERS OF ACTORS ACTRESSES MANAGERS and PLAYWRIGHTS OF THE AMERICAN STAGE

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WALTER BROWNE & F. A. AUSTIN, EDITORS & PUBLISHERS
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Preface.

In issuing our first edition of *Who's Who On The Stage* we wish, first of all, to extend our hearty thanks to all those who have aided us in our earnest effort to compile a book which, being accurate, honest and truthful, cannot fail to be valuable as a work of reference. To those artists—and they are in the majority—who kindly supplied us with data for their own biographies, thus insuring absolute accuracy, we are especially thankful.

The task we set ourselves to accomplish was to present in attractive and artistic form biographical sketches of all who have attained eminence in connection with the contemporary American stage. Our first edition contains biographies, not only of hundreds of actors and actresses, including all the stars and many lesser lights, but also of managers, playwrights, musical composers, opera singers and the most prominent of vaudeville artists. Such a work on such an elaborate scale has never before been attempted in this country.

It is our belief that *Who's Who On The Stage* will prove valuable as a book of reference and be found interesting, not only to all connected with the American stage, but to thousands who like to know the histories and careers of those whom otherwise they see only in the glamour of the footlights for a few brief hours. The playgoer, after enjoying the performance of some footlight favorite, may turn to his *Who's Who On The Stage* and there learn full particulars of such actor's or actress's careers, together with such facts concerning his or her private life as are matters of public record and of general interest.

In compiling the biographies it has been our endeavor to "nothing extenuate nor set down aught in malice." Where the matter has not been supplied by the subjects themselves, all the facts set forth have been duly authenticated by painstaking research. At the same time we do not claim to be infallible, and some errors may have crept into our work. We are anxious that our attention be called to these, so that they may be corrected in our next issue. Since going to press with this issue the advance sale has made it imperative that we publish a second edition, which will be ready next year, and which will contain hundreds of additional biographies. After that time it is our intention to publish *Who's Who On The Stage* annually, at the close of each dramatic season, bringing it strictly up to date each year.

New stars are constantly arising, new successes being achieved, and the theatrical world is full of kaleidoscopic changes; these will be noted from year to year in *Who's Who On The Stage,* so that it may become a brief chronicle and abstract of the times. Some, perhaps, may make their final exit, and these must sorrowfully be dropped

from the ranks. Since this edition was put in type, and only three days after he himself had revised his biography, destined to become his obituary, which appears in this volume, that splendid actor and gentleman George Clarke passed away.

While we have endeavored in *Who's Who On The Stage* to present the biographies as nearly as possible in alphabetical order, the exigencies of page "make-up"—so as to present the illustrations in their proper places—prevented absolute obedience to this rule. All names with the same initial, however, will be found together.

In submitting our work, "with all its imperfections on its head," it is not our desire to disarm honest criticism. Indeed, we invite such criticism, so that in future issues we may press nearer to the goal for which we have aimed, and that is, to publish a full, complete and absolutely accurate biographical dictionary of the contemporary American stage. At the same time, we feel justified in briefly referring to the countless and unexpected obstacles which we had to overcome in compiling this book. Not the least of these was the extraordinary apathy exhibited by those who we believed would be most interested in our project, and the scantily veiled attitude of suspicion and distrust with which our honest overtures were greeted.

We are fully aware that our first edition is incomplete, inasmuch as there are hundreds of American actors and actresses, managers, &c., who should, by reason of their positions in the profession, be represented in the pages of *Who's Who On The Stage.* At the same time, we point to the fact that there is not one of them to whom we did not extend a cordial invitation to supply data for biographies for insertion in our book, entirely free of cost to them and without the smallest obligation to become a purchaser of the work. More than two thousand such invitations were sent to actors and actresses of repute throughout the country, and these were all accompanied by stamped, addressed envelopes for the return of the required matter.

To more than half this number, second, and in many instances third, circulars were sent. Many responded, and thus enabled us to publish absolutely complete and accurate biographies of themselves. Where this advantage was not afforded us, the biographies were carefully compiled from the best and most authentic sources. In hundreds of instances typewritten copies of what we proposed to publish were sent to the subjects, with requests that they would correct and revise them, filling any important omissions.

Printed proofs of seventy-five per cent of the biographies appearing in this first edition of *Who's Who On The Stage* were sent to the subjects of those biographies, and nearly all were revised by the actors and actresses themselves. We have made every possible effort to ensure accuracy. We have given all who should be in its pages a chance to occupy a position in *Who's Who On The Stage.* While regretting, rather than apologizing for, any possible shortcomings, we earnestly invite the aid of all interested, so that our next issue may be better and more complete.

Who's Who on The Stage

ADAMS, MISS MAUDE (KISKADDEN), was born in Salt Lake City, November 11, 1872. Her father was James Kiskadden, a business man. Her mother, a well known actress, Mrs. Annie Adams, the daughter of a Utah pioneer who claimed to come from John Quincy Adams stock, is still playing. When Maude was born Annie Adams was leading woman at the Salt Lake Theatre, which enjoyed the special patronage of Brigham Young. Phil Margetts, an Englishman, now the proprietor of a liquor store in Salt Lake City, but formerly a popular comedian, claims the distinction of first putting Miss Maude Adams on the stage, or, rather, of carrying her there. The future star was just nine months old when a play called "The Lost Child" was being produced at the Salt Lake Theatre. She had been taken to the theatre by a nurse. Margetts was cast for the father of the lost child. At the last moment he found he was expected to fondle a rag doll. While he was lamenting this Mrs. Kiskadden went to the wings with Maude in her arms. Margetts snatched the baby from her and dashed onto the stage.

When she was five years old, in 1877, Miss Maude Adams played her first speaking part, Little Schneider, at the old Bush Theatre, San Francisco, with J. K. Emmet in one of his "Fritz" plays. She also played Chrystal in "Chums," by David Belasco, who had just risen from call boy to stage manager at the Baldwin Theatre. In the east were James O'Neill, Lewis Morrison and the late James A. Herne. When she was six years old she was sent to school, where she remained until she was sixteen. Immediately on leaving school Miss Adams played the part of a schoolmistress in Hoyt's "A Midnight Bell," produced at the Madison Square Theatre, New York, in 1888. She afterward played in "Men and Women" and created the part of the crippled girl in "The Lost Paradise," which first attracted attention to her.

In the autumn of 1890 Miss Adams made her first appearance under the Frohman management as Evangeline Bender in William Gillette's comedy "All the Comforts of Home," as a member of Charles Frohman's first stock company at what is now Proctor's Twenty-third Street Theatre, New York. Henry Miller headed the cast.

When John Drew left the Augustin Daly company to become a star under Charles Frohman's management Miss Adams was selected as his leading woman, and in September, 1892, she appeared with him at Palmer's Theatre, now known as Wallack's, in Clyde Fitch's comedy "The Masked Ball," and made a marked success in the part of the wife who assumes intoxication. For five years Miss Adams was leading woman with John Drew. She made her first appearance as a star, under the management of Charles Frohman, as Lady Babbie, in J. M. Barrie's "The Little Minister," in Washington, D. C., September 13, 1898. Her first stellar appearance in New York was in the same play at the Empire Theatre, September 27 of the same year. Robert Edeson played the title part. In 1900 Charles Frohman made a special production of "Romeo and Juliet," in which Miss Adams starred as Juliet in a successful run in New York City and a tour of the principal Eastern cities. In 1901 she starred in "L'Aiglon," acting the role originated by Sarah Bernhardt. In 1902 she starred in "Quality Street" and in 1903 in "The

Pretty Sister of Don Jose." After a season's rest she reappeared in 1905 in a revival of "The Little Minister" and also in "Hop o' My Thumb." On November 6, 1905, she opened at the Empire Theatre, New York City, in J. M. Barrie's "Peter Pan." This proved one of the most artistic successes of her career and ran until June 9. Miss Adams's New York home is No. 23 East 41st street.

ABINGDON, WILLIAM L. (WILLIAM LEPPER), actor, was born at Towchester, Northamptonshire, England, in 1862. He was educated at a private school and began business as a clerk in a bank. The fascination of the footlights caused him to resign when he was nineteen years old and join a theatrical stock company to play utility parts, and he made his first appearance in Belfast, Ireland, in 1881. For two years he "roughed" it in the English provinces and then attracted the notice of Wilson Barrett, with whom he played juvenile parts in "Lights o' London," "Romany Rye," "The Silver King," etc. In 1887 he made his first appearance in London at the Princess Theatre, where he remained for two years. In December, 1889, he began a long engagement at the Adelphi Theatre, creating leading heavy rôles in "The Silver Falls," "London Day by Day," "The English Rose," "The Lost Paradise," "The Fatal Card," "The Girl I Left Behind Me," "Flying Colours" and "Captain Kettle." Leaving there he went to the Shaftesbury Theatre for the leading part in "Handfast," and after this he appeared as Laurent, in the first performance of "Therese Raquin," and as Hailma Eckdal, in "The Wild Duck." After this he played leading rôles in numerous farcical comedies at the Vaudeville Theatre. In 1898 he joined John Hare at the Garrick Theatre, playing Bertie Burnside, in "The Old Jew," and was a fine Captain Hawtree, in a revival of "Caste." After playing at His Majesty's Theatre with Olga Nethersole in 1900 he starred at the Olympic Theatre as Apollyon, in "Pilgrim's Progress," and as Lord Nelson, in a drama by Robert Buchanan. He then was seen as Jim the Penman, in a revival of that play, and as Ward Cross, in "The Idler," in 1902. He created the part of Lord Jeffries, in "Sweet Nell of Old Drury," and was the Professor Moriarty during the long run of "Sherlock Holmes," at the Lyceum Theatre.

He made his first appearance in America in 1903, playing leading parts with Amelia Bingham in "The Frisky Mrs. Johnson," "The Climbers" and "A Modern Magdalen." Returning to London in 1905, he was seen in support of Mrs. Brown Potter at the Savoy Theatre, and afterward as a leading member of Beerbohm Tree's company at His Majesty's Theatre. In 1906 he was seen again in New York, playing in "Gallops," at the Garrick Theatre. In the fall of 1906 he played Mark Tremblett, in Alfred Sutro's "The Price of Money," with W. H. Crane, at the same theatre. In May, 1906, Mr. Abingdon married Bijou Fernandez, daughter of Mrs. E. L. Fernandez, a New York theatrical agent. He is an expert cricket player and fond of rowing. His London address is Savoy Mansions, W. C. He is a member of The Lambs, New York.

ABOTT, MISS BESSIE (PICKENS), prima donna, was born at Riverside, New York, in 1878, and is a descendant of the famous Pickens family of South Carolina, whose members distinguished themselves in the Revolutionary War, in battling for the Confederacy and in the making of the New South. Her grandfather was for many years United States Ambassador at St. Petersburg. With her sister, Jessie, she was reared in luxury, and the aptitude both displayed for vocal and instrumental music was fostered by special education in

voice culture and banjo and guitar playing. Their father's death, however, left them in such straitened circumstances that they were forced to turn to account the talent which they had displayed at charity benefits and the drawing room entertainments of their friends. Going to New York, they obtained a place in the chorus of Augustin Daly's "The Foresters" company, at his theatre. They attracted the attention of Edward E. Rice, and he engaged them for a singing specialty in his production of "1492" at the Garden Theatre, New York, in 1894. In 1895 the sisters appeared with Mr. Rice's "Little Christopher" company, also at the Garden Theatre. They made up as street waifs and sang popular ballads to the accompaniment of their own banjos, guitars and mandolins. Miss Bessie Abott, however, aspired to grand opera, and in May, 1897, she went to Paris to study. December, 1901, she made her debut on the operatic stage as Juliet, in "Romeo and Juliet." Her success was instantaneous. For several seasons after this she was the prima donna at the Grand Opera, Paris. In the winter of 1906 she returned to her native land and first appeared with the New York Symphony Orchestra at Carnegie Hall, New York City. After singing at several concerts she joined the Metropolitan Opera company.

AARONS, ALFRED E., manager and composer, was born in Philadelphia, and began his stage work as call boy at Fox's Theatre of Varieties, now the Chestnut Street Theatre, in that city. When he was fifteen years old he was treasurer of the theatre. When he was sixteen he established a dramatic and vaudeville agency at No. 806 Walnut street, which was successful from the first. His methods attracted the attention of W. C. Gilmore, manager of the Grand Central Theatre, Philadelphia, and he was instrumental in getting Mr. Aarons to New York, where he began business in the Gilsey Building. Among Mr. Aarons's "discoveries" at this time was Bessie Clayton, now Mrs. Julian Mitchell, whom he placed with Hoyt's "A Trip to Chinatown" company. Soon after this J. M. Hill gave Mr. Aarons the management of the Standard Theatre, New York, and Albert Bial intrusted him with the booking of all the big acts at the Koster & Bial Music Hall. For a season Mr. Aarons leased Herrmann's Theatre and presented vaudeville there. He also leased the Bon Ton Theatre, in Jersey City, and for a time was manager of Oscar Hammerstein's roof garden, over his Manhattan Opera House, in West 34th street, New York, which later became the home of Koster & Bial. When Hammerstein built the Victoria he engaged Mr. Aarons to represent him in Europe, and for two years he engaged such celebrities as Yvette Guilbert, Cléo de Mérode and Fregoli for seasons in this country. His success was such that his salary rose from $150 a week to $15,600 a year. At about this time Mr. Aarons took over the lease of Krause's Music Hall, on West 34th street, and named it the Savoy Theatre. It has remained one of New York's first-class play houses since that time. He produced the musical play "Mam'zelle 'Awkins," the book of which was written by Richard Carle and the music by Mr. Aarons. This was Mr.

Carle's first libretto. In this play, which met with conspicuous success, Josephine Hall was featured. Miss Hall is now Mrs. Aarons. At the zenith of his career Mr. Aarons's health broke down, and for about five years he was forced to rest. In May, 1906, he took "The Pink Hussar," under the name of "His Honor the Mayor," to the New York Theatre and made a successful musical comedy out of what had been a failure. Mr. Aarons's office address is No. 1402 Broadway, New York.

ADAMS, MISS SUZANNE (MRS. LEO STERN), prima donna soprano, was born at Cambridge, Mass. Her voice gave such promise that after studying with Boston and New York teachers she went, in 1890, to Paris, determined to win fame on the grand opera stage. M. Jacques Bouhey was her instructor in singing and M. Plugrie trained her in acting. She made her debut in January, 1894, at the Grand Opera, Paris, as Juliet in "Romeo and Juliet." She remained at the Grand Opera for the next three years, appearing as Gilda and Marguerite and in other light soprano roles. In 1879 she sang for two seasons at Nice, where she was heard as Marguerite of Navarre in "Les Huguenots." In 1898 she was engaged by Maurice Grau and sang a season at Covent Garden, where she appeared as Juliet, Marguerite, Micaela, Eurydice and Donna Elvira with much success. She sang at the first state concert of that season at Buckingham Palace and with Jean and Edouard de Reszke at a private concert before Queen Victoria at Windsor Castle. She returned to her native land with Mr. Grau in 1899 and sang with his company at the Metropolitan Opera House until he relinquished its management the various roles in which she had achieved success abroad. She left the company when Mr. Conried became director and has since been singing in grand opera abroad. Miss Adams was married to Leo Stern, an English 'cellist, in London, in 1898.

ADE, GEORGE, author and playwright, was born February 9, 1866, at Kentland, Ind. He attended the public schools of Indiana and was graduated from Purdue University, Lafayette, Ind., in 1887, with the degree of Bachelor of Science. He engaged in newspaper work, first at Lafayette and later for ten years (from 1890 to 1900) in Chicago as a special writer on "The Daily News" and "The Record" (now "The Record-Herald"). His first book, "Artie," a collection of sketches in the Western vernacular, appeared in 1896, and was followed in the succeeding ten years by several others. From 1896 to 1898 he was dramatic editor of "The Chicago Record." His first play was "The Sultan of Sulu," for which the music was written by Alfred G. Wathall, of Chicago. It was first produced March 11, 1902, at the Studebaker Theatre, Chicago. It ran for twenty-six weeks at Wallack's Theatre, New York City. "Peggy from Paris," his second play, also musical, was produced at the Studebaker Theatre, Chicago, January 24, 1903. The music was by William Loraine This ran sixteen weeks in Chicago, fifteen in Boston and eleven in New York City. "The County Chairman," a political comedy drama in four acts, produced by Henry W. Savage at South Bend, Ind., in September, 1903, followed. This proved the most successful of Mr. Ade's plays, and revealed him at his best. After a ten weeks' season in Chicago "The County Chairman" was sent to Wallack's Theatre, New York City, in November, 1903, where it remained until the following October. Since September, 1904, it has been played each season by two companies.

"The Sho-Gun," a comic opera, with music by Gustav Luders, was Mr. Ade's next production. It was produced at Milwaukee in April, 1904, by Henry W.

Savage. "The College Widow," Mr. Ade's next comedy, was produced at Washington, D. C., by Henry W. Savage in September, 1904, and opened a week later at the Garden Theatre, New York, where it ran thirty-eight weeks. "The Bad Samaritan," another comedy, produced at Washington, D. C., September 5, 1905, was withdrawn as a failure. Mr. Ade's last play, "Just Out of College," a three act farce, opened at New Haven, Conn., October 1, 1905.

Mr. Ade is a member of The Lambs. When in New York he lives at the Holland House. His summer home is Hazelden Farm, Brook, Ind.

ALBAUGH, JOHN W., actor and manager, was born in Baltimore, Md., September 30, 1837, being the son of John W. and Elizabeth (Peters) Albaugh. He made his first stage appearance February 1, 1855, at the Baltimore Museum as Brutus, in "Brutus; or, The Fall of Tarquin." His first regular engagement followed, it being at the Holliday Street Theatre, Baltimore, under the management of John T. Ford. In 1859 he became leading man and manager of the stock company at the Gaiety Theatre, Albany, N. Y. He made his first appearance in New York City in 1865 in support of Charles Kean at the Broadway Theatre. In 1866 he married Miss Mary Mitchell, a sister of Maggie Mitchell, the actress, and starred for a season.

He became manager of the Olympic Theatre, St. Louis, in 1868, and of the Trimble Opera House, Albany, in 1870. He was a partner of Ben de Bar in the management of the St. Charles Theatre, New Orleans, in 1870; manager of the Leland Opera House, Albany, 1873-'81, and manager of the Holliday Street Theatre, Baltimore, 1878-'91. He was also sole proprietor of the New Lyceum, Baltimore, which he built in 1890. In 1878 he played a star engagement under Edgar & Fulton in Daly's Theatre, New York, appearing as Louis XI. Mr. Albaugh built in 1895 and for three years managed the Lafayette Square Opera House, Washington, D. C., and was sole lessee and manager of Albaugh's Grand Opera House, Washington, D. C., from 1884 to 1894. His last appearance on the stage was as Shylock, at the Lyceum, Baltimore, in December, 1899. His home is at Long Branch, N. J

ALBAUGH, JOHN W., JR., actor and manager, was born in New York City in 1867, being the son of Mary Mitchell and John W. Albaugh. He made his first stage appearance in May, 1877, when he was ten years old, at the Leland Opera House, Albany, N. Y., his performance consisting of a hornpipe, danced between acts. In the same year Mr. Albaugh played child rôles in "William Tell," "Nick o' the Woods" and "Black-Eyed Susan." He then went to school, and after completing his education at college joined Lawrence Barrett's company, with which he remained three seasons. In 1887 he went to Baltimore and became manager of the Lyceum Theatre. He remained in that capacity for nearly thirteen years, for three years conducting a stock company in which he was manager, stage manager and leading juvenile. In 1900 he gave up the managerial end of the theatre to devote himself entirely to acting. One of his most successful roles since then has been as Frank Austin, in "Colorado." He has also played such characters as Pierre, in "The Two Orphans," Lord Chumley and Little Billee, in "Trilby." In 1888 he married Miss Marie Castner, of Brooklyn, N. Y., a stepdaughter of Andrew Dougherty, the playing card manufacturer.

MISS VIOLA ALLEN.
(Photograph by Sarony.)

ALLEN, MISS VIOLA (MRS. PETER DURYEA), actress, was born in Huntsville, Ala., in October, 1869. She inherited her histrionic talents from her father, C. Leslie Allen, who, in association with such players as Edwin Forrest, E. L. Davenport, Wilkes Booth, Edwin Booth, Madam Modjeska and others, has held a prominent place on the American stage for over fifty years. Her great-great-grandfather on her father's side, Colonel William Burbeck, was a Revolutionary hero, a personal friend of General Washington and at one time commandant of Castle William, in Boston Harbor. Her great-grandfather, Major General Henry Burbeck, rendered valuable services during the War of 1812. Her mother, Sarah Lyon, is a descendant of Captain George Francis Lyon, of the English Navy, who commanded one of the ships sent out by the British Government in search of Sir John Franklin. Miss Allen was educated in the schools of Boston, at Wyekham Hall, in Toronto, and finally at a fashionable boarding school in New York City. Although it was not the purpose of her parents that she should adopt the stage as a profession, she had early been schooled by her father in the reading of Shakespearian verse. When she was fifteen years old her debut came about unexpectedly. Miss Allen's father was appearing in "Esmeralda," with Miss Annie Russell in the title role, at the Madison Square Theatre. Owing to illness, Miss Russell left the east, and William Seymour, the stage manager, suggested that Miss Viola Allen should be able to fill the role. That his judgment was sound was proved at her debut. While appearing as Esmeralda Miss Allen attracted the attention of John McCullough, who engaged her for such roles as Virginia, in "Virginius"; Desdemona, in "Othello"; Parthenia, in "Ingomar," and Julia, in "The Gladiator." Miss Allen's success for one so young excited popular admiration. Her next engagement was with Tommaso Salvini, with whom she played most of the Shakespearian and other classic heroines, including Desdemona, Cordelia, Juliet and the wife in "La Morte Civile." Later she was selected by Lawrence Barrett as the most fitting actress for the role of Mildred for his production of Browning's "Blot in the 'Scutcheon." Then followed an engagement as leading lady at the Boston Museum, where she created the parts in America of Mrs. Errol, in "Little Lord Fauntleroy," and Gertrude Ellingham, in Bronson Howard's "Shenandoah." At this time, too, she played in "Sweet Lavender" and in a revival of old comedies and other plays. For the joint starring tour of Joseph Jefferson and William Florence in "The Rivals" and "The Heir at Law," Miss Allen was engaged for the roles of Lydia Languish and Cicely Homespun, appearing with marked success in each role. In 1892 she appeared with a special company in Bronson Howard's "Aristocracy," and the following season became leading lady of the Empire Theatre company, New York City, where she was especially successful in "Liberty Hall," "The Masqueraders," "Sowing the Wind," "The Conquerors" and "Under the Red Robe." In 1898 Miss Allen withdrew from the Empire company to star as Glory Quayle, in "The Christian," by Hall Caine, in which she was enormously successful under the management of Liebler & Co. This success was paralleled in 1900 by her Dolores, in "In the Palace of the King." In 1900 also Miss Allen appeared for a few special performances as Julia, in "The Hunchback." Then followed Hall Caine's "The Eternal City," in which Miss Allen appeared as Roma. Under the management of her brother, C. W. Allen, a series of Shakespearian revivals was projected by Miss Allen in 1903, beginning with "Twelfth Night," in which she was seen as Viola, and this was followed the next season by an elaborate presentation of "The Winter's Tale," in which she assumed the roles of Hermione and Perdita. The series was interrupted in 1905 by Clyde Fitch's play "The Toast of the Town." Miss Allen was married in Louisville, Ky., on August 16, 1905, to Peter E. C. Duryea, of Lexington, Ky., and New York. Her residence is No. 46 West Forty-sixth street.

ALLEN, CHARLES LESLIE, actor, was born in Boston, Mass., in 1830. His father was Samuel Alfred Allen, who held a government position in Washington, D. C., and Boston, Mass., and his mother Abigail Gates Burbeck. As a member of the Aurora Dramatic Club, of Boston, and before he was twenty-one, Mr. Allen played many important parts, and as an amateur he spoke the last words on the stage of Old Drury, as the Federal Street Theatre, of Boston, was last called, they being at the end of "A Nabob for an Hour," in which he enacted Sam Hobbs. This was in May, 1852, at a benefit given for the members of the National Theatre company, of Boston. At the age of twenty-one Mr. Allen adopted the stage as a profession, making his first appearance at Troy, N. Y., in 1852, as a servant in "Simpson & Co.," under the management of George C. Howard. His progress was rapid, and he was soon put into second comedy and second old men parts. His character delineations attracted the attention of Edmon S. Conner, who engaged him in 1853 for the Green Street Theatre, Albany. Here he first enacted Bailie Nicol Jarvie, in "Rob Roy." After playing such roles as Monsieur Tourbillon, in "Pet of the Petticoats," with Miss Maggie Mitchell, and Peter, in "The Octoroon," with Miss Kimberly, he went to the Boston Theatre, where he remained many years as the principal old man and character actor in the stock company, supporting Edwin Booth, Forrest, Jefferson and the stars of the 70's and 80's. He was the original Derrick there in "Rip Van Winkle," and was the creator of the Judge, in "Kit, the Arkansaw Traveller."

Mr. Allen was in the company of the National Theatre, Washington, D. C., in the seasons of 1864, 1865 and 1866, being the original Burleigh in Mrs. Lander's "Elizabeth," Moneypenny in "The Long Strike," and Old Eccles in "Caste." Here he also played Polonius to Edwin Forrest's Hamlet, and Kent, in "King Lear."

His first pronounced success in New York was as Old Rogers, in "Esmeralda," at the Madison Square Theatre, when his daughter, Miss Viola Allen, made her initial appearance in the title rôle.

Mr. Allen was for four seasons in the support of John Drew, and has also played Sir Toby Belch with Modjeska and Miss Marlowe. Of late years he has been prominent in his daughter's company.

ANDERSON, MISS MARY (MRS. ANTONIO F. DE NAVARRO), actress, was born in Sacramento, Cal., July 28, 1859. The following spring her parents moved to Louisville, Ky., and her father joined the Confederate Army. He died at Mobile, Ala., in 1863, at the age of twenty-nine, when Mary was only four years old. Besides the girl, he left one son, Joseph Anderson, six years her senior. When Mary was eight years old her mother married Dr. Hamilton Griffin, of Louisville, who had been a Confederate Army surgeon. The girl was educated at the Ursuline Convent and the Academy of the Presentation, at Louisville. Her stepfather, who was a Shakespearian student, fostered her natural histrionic ambition, and at the age of ten Mary began to read

Shakespeare. She was taken to see Edwin Booth act, and when only just in her teens announced her determination to become an actress. To encourage her talent Dr. Griffin let her give recitals at his home and obtained for her instruction from Charlotte Cushman. Father Anthony Miller, a Franciscan priest, taught her elocution, and she had ten lessons from Vandenhoff, the public reader, to fit her for a stage career.

Miss Anderson's first public appearance was as Juliet, at the Louisville Theatre, in November, 1875, at a trial matinee. She was then only sixteen years old, but her performance attracted much attention. In January, 1876, she appeared for a week at the Louisville Theatre, supported by Macauley's stock company, playing Evadne, Juliet and in "The Hunchback." Engagements with stock companies in St. Louis and other cities followed. Then John McCullough gave her leading parts in San Francisco and she made a tour of the South under the management of John T. Ford, of Baltimore. In the fall of 1876 she first appeared at the head of her own company.

She made her debut in New York on November 12, 1877, at the Fifth Avenue Theatre, and played Parthenia, Juliet, Evadne, Meg Merrilies and Bianca. She was then eighteen years old. The following year she played another season at the Fifth Avenue, after which she made her first trip to Europe, her chief desire being to visit Stratford-on-Avon and Verona. She played Galatea, one of her favorite parts, for the first time in Troy, N. Y., September 26, 1881, and the next year was at Booth's Theatre, New York.

In 1883 Miss Anderson went abroad, and on September 18 made her first stage appearance in England at the Lyceum Theatre, London, as Parthenia. She played a continuous season of ten months, and her success, both professionally and socially, was unprecedented. She did not again play in her native country until 1888, when she produced, in November, "A Winter's Tale," at Palmer's Theatre, New York. She previously played it one hundred consecutive nights at the Lyceum Theatre, London. Miss Anderson suffered a severe illness in March, 1899, and was compelled to cancel all her American engagements and disband her company. In April she sailed for Europe, being ordered to take a prolonged rest. She then abandoned the stage and has resisted every inducement to return. Miss Anderson was married to Antonio F. de Navarro at St. Mary's Chapel, Holly Place, Hempstead, England, June 17, 1890. She has two sons. Her home is at Court Farm, Broadway, Warwickshire, England.

ANGLIN, MISS MARGARET, actress, was born in Ottawa, Canada, in 1876, her father being Speaker of the House of Commons at the time and her birth occurring in the Speaker's Chamber of the House of Parliament. She was educated in a French convent school, and, having met with success as an amateur reader, when she was seventeen years old, against the wishes of her parents, she went to New York City and entered Nelson Wheatcroft's Dramatic School, being one of the first pupils. Charles Frohman had promised that he would engage for the Empire Theatre stock company the four pupils who acquitted themselves most creditably at the public performance of the school, and Miss Anglin determined to be one of the four. Her acting, when the time came, so pleased Mr. Frohman that he at once engaged her for the part of Madeline West in "Shenandoah," in which she made her first professional appearance, at the Academy of Music, New York, in the fall of 1894. After a year on the road Miss Anglin became a member of James O'Neill's company, 1896-'97, playing Ophelia, in "Hamlet"; Virginia, in "Virginius"; Julie de Mortemar, in "Richelieu," and Mercedes, in "Monte

Cristo." The following season she played the part of Meg, in "Lord Chumley," with E. H. Sothern, and organized a company for a tour of Lower Canada, playing Rosalind, in "As You Like It," and in "Christopher, Jr.," and "The Mysterious Mr. Bugle." In the fall of 1898 Miss Anglin was engaged by Richard Mansfield as his leading woman in his production of "Cyrano de Bergerac." Her playing of Roxane established her as one of the foremost emotional actresses of the day, and Charles Frohman at once engaged her as leading woman of the Empire Theatre stock company, New York. In that company the leading rôles in "Mrs. Dane's Defence," "Brother Officers," "Lady Ursula," "The Liars," "Lord and Lady Algy" and Ophelia, in "Hamlet," served to win further laurels for her. For four seasons she played in San Francisco with Mr. Miller's stock company.

The season of 1905-'06 Miss Anglin was starred under the management of the Shuberts in a dramatization of Wilkie Collins's "The New Magdalen" called "Zira," which ran at the Princess Theatre, New York City, from September to the middle of January, and in Boston until June.

ARBUCKLE, MACLYN, actor, was born in Texas in 1867. He was admitted to the bar in Bowie County when he was twenty years old, and on account of his minority he had to take an examination in open court, which he passed. Finding the practice of law unprofitable, Mr. Arbuckle spent his time, while waiting for clients who rarely came, in the study of Shakespeare. His first appearance on the stage, however, was in a German dialect part with Peter Baker at a Christmas matinée, in Shreveport, La., in 1888. He there made his first, and probably his last, conspicuous failure. Mr. Arbuckle then played heavy parts with R. D. MacLean and Marie Prescott for three seasons, and then, accepting an offer from Charles Frohman, appeared in "The Man from Mexico" and several other productions. A period with T. Daniel Frawley's stock company in San Francisco followed, Mr. Arbuckle making pronounced successes as Zouroff, in "Moths"; Jack Dudley, in "The Ensign," and the title part in "The Senator."

Mr. Arbuckle appeared as a star at the head of his own company in the season of 1900-'01 in a dramatization of Molly Elliot Seawell's story, "The Sprightly Romance of Marsac," produced at Washington, D. C., and the same season he appeared in "Under Two Flags." When Nat Goodwin produced "The Merchant of Venice" in the spring of 1901 Mr. Arbuckle was the Antonio.

ARDEN, EDWIN HUNTER PENDLETON, actor and playwright, was born in St. Louis, Mo., on February 13, 1864. He was educated in the public schools there until he was sixteen years old, when, stirred by a longing for adventure, he went to the West. He found the excitement he sought, for he was by turns cowboy, clerk, politician, newspaper reporter and theatrical manager. The last venture struck a responsive chord, and the footlights soon lured him from the box office. His first appearance as an actor was made in Chicago in 1882 in a minor part with the Thomas W. Keene company. He played in stock until 1885, part of the time with the Boston Museum company, and with the Madison Square Theatre company, New York. While acting he had tried his hand at play writing, and in 1886 he began starring in melodramas of which he was the part or sole author. "Eagle's Nest," "Barred Out" and "Raglan's Way" were among the most successful of these. In 1895 he was a member of William H. Crane's company, and in 1896 he created the part of Mason Hix, in "The Governor of Kentucky."

He played Oliver West, in the original production of "Because She Loved Him So," on October 28, 1898, at New Haven, Conn., and in August, 1899, returned to starring in Rochester, N. Y., in a melodrama called "Zorah." His next important engagement was with Maude Adams in Charles Frohman's production of "L'Aiglon," in which he played Metternich and won the commendation of the critics. On June 24, 1906, he opened as a star at Power's Theatre, Chicago, in the drama, "Told in the Hills," then produced for the first time, which proved a success. He is a member of The Lambs, New York.

ALTER, MISS LOTTIE, actress, the daughter of Frederick Pernal Alter, was born in La Crosse, Wis. She was educated at St. Mary's Institute, Milwaukee, and afterward studied at the Chicago Conservatory. She made her first appearance in a juvenile opera company at Langham's Opera House, Englewood, Ill., April, 1886, playing Yum-Yum, in "The Mikado," to the Nanki-Poo of Miss Virginia Earle. Her expressed determination to follow a stage career caused her parents, who did not look upon the idea with favor, to send her to a convent for another year. While at the Chicago Conservatory Miss Alter had appeared as an "extra lady" in many of the Booth, Barrett, Modjeska and Robson and Crane productions, and on leaving the convent, in 1888, she obtained her first professional engagement, appearing with Miss Vernona Jarbeau in "Starlight" on August 18, 1888, in Minneapolis. The next two years she played Jennie Wilson, the waif, in "Lost in New York," under the management of Miles & Barton. Beginning October 22, 1891, Miss Alter played Savilla, in Klaw & Erlanger's first production of "The Country Circus," at the Academy of Music, New York City, and remained with the organization two years. In 1903 she played Wilbur's Ann at the Schiller Theatre, Chicago, in "The Girl I Left Behind Me." Then with Charles Frohman's Empire company she played in "Poor Girls" and "The Rival Candidates." For two years, 1895-'96, Miss Alter was leading lady with the late Joseph Jefferson, playing Dot, in "The Cricket on the Hearth," and Meenie, in "Rip Van Winkle." She was also the Flora Campbell in the first production of "The Bonnie Brier Bush" in Chicago. Miss Alter has also played in "Red, White and Blue" under the Savage management, and with Rose Coghlan in a vaudeville sketch. She was leading woman with the late Roland Reed for two seasons. Other engagements were in "Hearts Are Trumps," "To Have and to Hold," a year with Miss Henrietta Crosman as Mollie, in "Mistress Nell," and Audrey, in "As You Like It," at the Belasco Theatre, New York City, in February, 1902. Then followed two seasons with Ezra Kendall in "The Vinegar Buyer." In the spring of 1906 she played Ella Delahay in the revival of "Charley's Aunt" at the Manhattan Theatre, New York.

Miss Alter's home is at No. 257 West End avenue, New York City.

ARMSTRONG, SYDNEY (MRS. W. G. SMYTH), actress, was born in Memphis, Tenn., where her father, A. T. Wells, before the Civil War, was one of the leading dry goods merchants of the South. He lost his wealth in that struggle and went West, where he amassed another fortune only to lose it. His daughter had been so successful in amateur theatricals that when it became necessary for her to provide for herself she turned to the stage. She began at the bottom of the ladder in a stock company in Illinois, her first part being Esther Eccles, in "Caste." Her next engagement was with the stock company at the Front Street Theatre, Baltimore, where she played roles that ranged from Lady Gay Spanker to Iphigenia. At this time she attracted the attention of Dion Boucicault, who engaged her to play Arte O'Neil in "The Shaughraun." This was followed by her appearance in dual roles in "Hoodman Blind," and the leading roles in "The Still Alarm" and "The Burglar." She then joined Charles Frohman's forces and became the leading lady in his stock company, playing the leading roles in "Men and Women" and "The Girl I Left Behind Me." In 1893 she became the leading lady of the Empire Theatre stock company, where one of her chief successes was the leading role in "The Girl I Left Behind Me." On April 19, 1897, she was married to W. G. Smyth, then manager of the William Collier and other companies. After her marriage she retired from the stage. Her home is No. 240 West 49th street, New York City.

ARTHUR, MISS JULIA (MRS. BENJAMIN P. CHENEY, JR.), actress, was born in Hamilton, Ontario, Canada, May 3, 1869, and was christened Ida Lewis. Her father was Thomas J. Lewis. Her mother was an accomplished Shakespearian reader, and Ida Lewis, at the age of eleven, played Zamora, in "The Honeymoon," in private theatricals at her father's home. She made her first professional appearance, under the name of Julia Arthur, in 1881, with the Daniel Bandmann Shakespeare repertoire company, and a year later, when only thirteen years old, she was a leading woman, playing Juliet, Portia, Ophelia, and Lady Anne, in "Richard III." After three years' hard work with the Bandmann company Miss Arthur went to Germany for a year's study. Then she joined a repertoire company in California and played leading parts in "Jim the Penman," "Captain Swift," "The Colleen Bawn," "Arrah-na-Pogue," "The Silver King," "Uncle Tom's Cabin," "The Still Alarm," "Peril," "Divorce" and "The Private Secretary."

Miss Arthur made her first marked success as the Queen, in "The Black Masque," in New York in February, 1892. The opening night made her famous, and a few weeks later she was engaged as leading woman with A. M. Palmer's stock company, remaining with the organization for one year and playing Jeanne, in "The Broken Seal"; Letty Fletcher, in "Saints and Sinners"; Lady Windermere, in "Lady Windermere's Fan," and acting in "Mercedes," a short play by Thomas Bailey Aldrich.

In 1893 Miss Arthur became a member of the late Sir Henry Irving's company as leading woman next to Miss Ellen Terry, and at the Lyceum Theatre, London, she played Elaine, in "King Arthur"; Sophia, in "Olivia"; Rosamond, in "Becket," and Imogene, in "Cymbeline," which was called her best role. She returned to America with the Irving company in 1896, but organized her own company on October 14 of that year and produced a dramatization of Mrs. Frances Hodgson Burnett's novel, "A Lady of Quality," taking the part of Clorinda Williams. She appeared as Parthenia, in her own production of "Ingomar," October 2, 1898, and produced "As You Like It" at Wallack's Theatre, New York, on November 28 of the same year.

Miss Arthur was married to Mr. Cheney in February, 1898.

ARONSON, RUDOLPH, manager and composer, began his theatrical career as manager of the Metropolitan Concert Hall, New York, which was on the site of the present Broadway Theatre. After successfully catering to the amusement loving public there for several years, he originated and built the Casino Theatre, 39th street and Broadway, New York, and became its first manager. It was this enterprise which brought him prominently to the attention of the public and the theatrical world as a manager and producer of musical entertainments. On this theatre he operated the first roof garden in America, and he may justly be regarded as the originator of that popular summer institution in this country. Under Mr. Aronson's management the Casino became the recognized home of light and comic opera in New York and the incubator of such entertainments in America. It was there, under his management, that the first American production of "Erminie" was made and the record run for such entertainments established. Under Mr. Aronson's management such stars as Lillian Russell, Francis Wilson, De Wolf Hopper and Jefferson de Angelis first attained popularity.

Mr. Aronson has composed many popular songs and more than one hundred and fifty pieces for the orchestra. Of late years he has spent much of his time in Europe, engaged in booking musical stars for this country. His home is No. 227 Riverside and proprietor of the Hotel Metropole, New York, on September 30, 1906.

ASHLEY, MISS MINNIE (MRS. WILLIAM ASTOR CHANLER), singer and dancer, was born in Fall River, Mass., in 1875, the name of her parents being Whitehead. Her father and mother separated, and her mother, going to Boston, took her daughter with her. There Mrs. Whitehead became Mrs. Ashley, and her daughter took the same name. While she was a Boston schoolgirl Miss Ashley made her first public appearance as an entertainer at a Washington's Birthday children's festival in the old Music Hall. She became solo dancer at these festivals, which were yearly affairs, and was taken in hand by a teacher of dancing, who was attracted by her natural grace and ability. With this teacher Miss Ashley danced for the entertainment of guests at summer resorts in the White Mountains until she decided to become a professional stage dancer. Her first engagement was in Boston, in 1894, in the chorus of Edward E. Rice's production of "1492." In 1895 she made her first Broadway appearance in Rice's production of "Little Christopher," still being in the chorus. In 1896, while in the chorus, she understudied the part of Miss Edna Wallace Hopper in "El Capitan." Her first engagement outside the chorus was in a musical comedy, "The Chorus Girl," in 1898. Her personal success in this was so marked that she was engaged in 1899 by J. C. Duff to play Mollie Seamore, in "The Geisha," and Dolly Wemyss, in "The Circus Girl." In 1899 she played Gwendolyn, in "Prince Pro Tem.," and in the same year captured New York City in the role of Iris, in "The Greek Slave." In following seasons she still further advanced in art and in popularity in New York City in roles in "San Toy" and "The Country Girl."

produced at Daly's Theatre. In 1901 she was married to William Sheldon, a stepbrother of Walter Jones, the comedian. In 1903 she obtained a divorce from him, and on December 3 of that year was married to William Astor Chanler, a great-grandson of John Jacob Astor, African explorer, ex-Congressman and veteran of the Spanish-American War. After her marriage she retired from the stage. In September, 1904, a son was born to her.

ASHWELL, MISS LENA (MRS. ARTHUR PLAYFAIR), actress, was born in 1872. She was the daughter of Captain Pocock, of the British Navy, who afterward became a Church of England clergyman. Miss Ashwell was educated in Toronto, and studied music in Switzerland and at the Royal Academy of Music, London. When she was eighteen years old her elocutionary efforts attracted the attention of Ellen Terry, who advised the girl to abandon vocalism for the study of dramatic art. Having married Arthur Playfair, an actor, Miss Ashwell made her first appearance on the professional stage at the Grand Theatre, Islington, London, in 1891, playing a small part in "The Pharisee." She then appeared with George Alexander, in "Lady Windermere's Fan," and afterward with the late Arthur Dacre and Amy Roselle, in "Man and Woman." In 1903 Miss Ashwell played Elaine, in "King Arthur," with Sir Henry Irving, at the Lyceum Theatre, London, and three years later she played in "Richard III." In 1899 she was with Wilson Barrett, in "Man and His Makers," and in "Wheels Within Wheels," at the Court Theatre. Miss Ashwell created the title part in Henry Arthur Jones's "Mrs. Dane's Defence," in 1900, and she was leading woman with Sir Henry Irving, at Drury Lane, when he produced "Dante." Her performance in "The Resurrection," by Tolstoi, at Her Majesty's Theatre, London, in the part played in this country by Miss Blanche Walsh, led to her recognition as one of the greatest of English actresses. Her more recent successes have been in "The Darling of the Gods," "Leah Kleschna," which she played at Wyndham's Theatre, London, throughout the season of 1904-'05, and "The Shulamite," 1905-'06.

Miss Ashwell's London address is No. 4 Portman Mansions, Gloucester Place, W.

ANGELES, MISS AIMEE (MRS. GEORGE CONSIDINE), actress and dancer, is the daughter of Alexander Zanfretta, once a well known circus clown. When merely a child Miss Angeles made her first stage appearance with the companies managed by the late Charles Hoyt and playing his comedies. She was a clever dancer, and principally did dancing specialties. She then became prominent in musical comedies, making conspicuous successes in a dance with James T. Powers, in "A Runaway Girl," at Daly's Theatre, New York; in "The Man from China," and in "The Rollicking Girl." She was also in Joseph Weber's company for a season.

Miss Angeles became the wife of George Considine, a well known sporting man and proprietor of the Hotel Metropole, New York, September 30, 1906.

BANGS, JOHN KENDRICK, author and playwright, was born in Yonkers, N. Y., May 27, 1862, being the son of Francis N. Bangs. He was graduated from Columbia College in 1883, and for a year studied law, when he became the editor of "Life," which position he held until 1888. His first book, "Roger Camberden," was published in 1886, since which he has written many well known humorous books and short stories. Mr. Bangs edited "Harper's Weekly" from 1898 to 1900, and "The Metropolitan Magazine" from 1902 to 1903. He then edited "Puck" until May, 1905. His produced plays are "The Worsted Man," 1905; "Lady Teazle," a musical version of "The School for Scandal," in which Miss Lillian Russell starred in 1905, and "Tomorrowland," a futurity extravaganza, produced in Washington early in 1906, and afterward played for a run in Boston under the title of "The Man from Now." Mr. Bangs's home is in Yonkers, N. Y.

BARNABEE, HENRY CLAY, comic opera comedian, was born at Portsmouth, N. H., on November 14, 1833. His father, Willis Barnabee, was proprietor of the leading hotel of Portsmouth. Henry Clay Barnabee began his career as a clerk in a dry goods store in that town, and the only way he was able to gratify his longing for a musical career was by singing in the village church choir. At an early age he went to Boston to engage in the dry goods business, and there he became a member of the Unity Church Quartet. He continued his musical training by concert work and at entertainments of the Mercantile Library Association, an organization in which many prominent actors and entertainers received their early training. His work with this association (he was a member of its amusement committee) became so marked that there was a large demand for his services outside the city, and he soon attained such prominence that he devoted considerable time to concert and monologue performances in the larger cities of the Eastern States, although still maintaining his commercial connections. A serious illness during the Civil War prevented him from continuing in business, and in 1865 he became a professional entertainer. He made his debut with "Patchwork: or, An Evening with Barnabee," a monologue, which he gave in a tour through the Northern States and Canada. A year later he made his first appearance on the legitimate stage at a benefit performance at the Boston Museum, playing Toby Twinkle, in "All That Glitters Is Not Gold"; Cox, in "Box and Cox," and singing the well known song "Simon the Cellarer." Thereafter he appeared at the Boston Theatre in such parts as Aminidab Sleek, in "The Serious Family," and Henry Dove, in "Married Life," and sang in the operettas "The Two Cadis" and "Sir Marmaduke." In 1870 he organized a concert company and toured New England and the Middle and Western States. In 1879 he became a member of the Boston Ideal Opera Company, then just formed, and became one of the star performers of that famous organization. In that company he appeared as Sir Joseph Porter, in "Pinafore"; Pasha, in "Fatinitza"; John Wellington Wells, in "The Sorcerer"; Lambertuccio, in "Boccaccio"; Florestan, in "The Bohemian Girl"; Baillie, in "The Chimes of Normandy"; the Duke, in "Olivette"; Abbe Bridaine, in "The Musketeers"; Lord Allcash, in "Fra Diavolo"; Bunthorne, in "Patience"; the Major General, in "The Pirates of Penzance"; Bolero, in "Girofle-Girofla"; King Bobeche, in "Bluebeard"; Don Japhet, in "Giralda"; Prince Lorenzo, in "Mascot"; the Marquis, in "Fanchonette," and Bruno, in "The Daughter of the Regiment." In 1888 the Boston Ideal Opera Company was dissolved, and the more famous Bostonians were organized, Mr. Barnabee being one of the chief promoters. It was as one of the stars of this company that Mr. Barnabee came to be known the country wide as the dean of

light opera singers and comedians of the American stage. His best known and most popular creation with this company was the Sheriff of Nottingham, in "Robin Hood," De Koven's opera. Other parts he played while the Bostonians were in existence were Marcassou, in "The Poachers"; Lureher, in "Dorothy"; Don, in "Don Pasquale"; Don Quixote, in "Don Quixote"; Chrysos, in "Pygmalion and Galatea"; the Governor, in "The Knickerboekers"; the Professor, in "The Ogalallas"; the Elder, in "The Maid of Plymouth"; La Fontaine, in "Prinee Ananias"; Ezra Stebbins, in "In Mexico"; the Duke, in "The Serenade," and Rip, in "Rip Van Winkle." In 1859 he married Miss Clara Warner, daughter of Major Daniel George Warner, of Warner, N. H. He is one of the original members of the Apollo Club, of Boston, and is also a member of the Aneient and Honorable Artillery of Boston. In 1905 the Bostonians, which for several years had been going downhill, broke up as a company. Since then Mr. Barnabee has done little on the stage save for a few vaudeville performanees.

BARNES, J. H., actor, was born in England, and made his first appearance with Sir Henry Irving at the Lyceum Theatre, London, in a small part in "The Bells." He filled many provineial engagements until 1874, when he eame to the United States with Adelaide Neilson as leading man of her company. In 1883 he reappeared at the Lyceum, in London, with Mary Anderson, playing leading man in "Ingomar" and in all her répertoire. He also accompanied her on her tour of the United States. He was with the Kendals in 1886 and with Grace Hawthorne in 1887. In recent years he played with Sir Henry Irving at the London Lyeeum, and accompanied him to the United States on his tours. In 1905 he eame to this country under engagement to Charles Frohman. The fall season of 1906 he was in the east of "The Hypoerites," by Henry Arthur Jones, produced at the Hudson Theatre, New York. He has written a quantity of verse, ineluding a serious poem, "The Mission of Judas," and a lament on the death of Queen Vietoria.

BARRYMORE, MISS ETHEL, aetress, on both her father's and mother's side is deseended from families whose names are noted on the stages of two continents. The daughter of the late Mauriee Barrymore and Georgina Drew, the nieee of John Drew and the sister of John and Lionel Barrymore, she was born twenty-five years ago. Her father and mother being among the most gifted actors of their day, it was to be expected that their ehildren would feel the call of the buskin. The first recorded appearance on the stage of Miss Ethel Barrymore was at the Empire Theatre, on September 23, 1895, when she played the rôle of Katherine in Henry Guy Carleton's comedy "That Independent Young Person," Miss Maude Adams and John Drew also being in the east. The following year Miss Barrymore beeame a member of the Empire Theatre stoek eompany, her uncle, John Drew, being its leading man. Her first rôle in this eompany was that of the serving maid in "Rosemary." Following this she played Priseilla, in "Seeret Service," going to London with the company and meeting with sueh favor that she soon beeame as well known at the reeeptions in society drawing rooms as she was on the stage. In the fall of 1897 she was engaged by Sir Henry Irving and played several important rôles in his productions, her work in "Peter the Great" calling forth espeeial commendation. At this time her engagement was announced to Gerald Du Maurier, the son of the author of "Trilby," who had played in the American tour of Beerbohm Tree's company in 1896. This engage-

ment, however, like a previously rumored one to Laurence Irving, the son of Sir Henry Irving, proved to be without foundation. In 1900 she returned to the management of Charles Frohman and became a star, her first appearance as such being in "Captain Jinks." Her success in this stamped her as a worthy successor to the honors of her mother, and her accomplishments, aside from those displayed on the stage, opened to her the doors of the homes of many of the best known New York City families, where she was received as a social equal. "Captain Jinks" was followed by "Cousin Kate," at the Hudson Theatre, New York, in which Miss Barrymore made another personal triumph. At the beginning of the season of 1905 she appeared in "Sunday," which had a short run. In May Charles Frohman made a special production of Ibsen's "A Doll's House" for her at the Lyceum Theatre, New York, she playing the rôle of Nora. In Deecember following she opened for a short run in J. M. Barrie's "Alice Sit-by-the-Fire," at the Criterion Theatre, New York.

BARRIE, JAMES MATTHEW, author and playwright, was born at Kirriemuir, Scotland, in 1860 and educated at Dumfries and Edinburgh University. He had already made his mark as a novelist when his first play, "Walker, London," was produced at Toole's Theatre, London, in 1890. The following year he married Miss Mary Ansell, an actress, who was appearing in his play. Mr. Barrie's fame as a playwright rests largely on his adaptations of his own novels. Among his most prominent successes, all of which have found favor in this country, are "The Professor's Love Story," written for E. S. Willard, and produced in 1895; "The Little Minister," produced in 1897, in which Miss Maude Adams starred; "Quality Street," in which she starred in 1902; "The Admirable Crichton," presented here by William Gillette; "Little Mary" and "Peter Pan," produced in London in 1904, with Miss Nina Boucicault in the title role, and in which Miss Adams starred here last season. His latest plays are "Pantaloon" and "Alice Sit-by-the-Fire," both played by Miss Ethel Barrymore in this country last season. Mr. Barrie's principal recreation is playing cricket.

BATES, MISS BLANCHE (MRS. MILTON F. DAVIS), actress, was born in Portland, Ore., in 1873. Her father and mother, Mr. and Mrs. F. M. Bates, were well known as actors in the West and in Australia, her father being manager of the Oro Fino Theatre, in Portland, at the time of her birth. When she was three years old the family moved to San Francisco, where she was educated. Miss Bates made her first appearance on the stage at a benefit for L. R. Stockwell, manager of Stockwell's Theatre, later known as the Columbia, in San Francisco, in 1894, in a one act play by Brander Matthews called "This Picture and That."

She next played general utility parts in the company of T. Daniel Frawley, at a salary of about $20 a week. Going with him to New York, they were engaged by James Neill for the Giffin and Neill company, then playing in Denver, Salt Lake City and Portland. Miss Bates's salary was $35 a week. Mr. Frawley becoming proprietor of the company, Miss Bates was advanced first to leading woman and afterward to joint star, making her first marked success in 1895 as Mrs. Hillary, in "The Senator." She played the leading comedy parts in "The Railroad of Love," "Nancy and Co.," "The Last Word," "The International Match," "The Transit of Leo," "Sweet Lavender" and "Captain Swift." As Phyllis, in "The Charity Ball," she proved herself an able emotional actress, and after playing in "The Wife," "In

Spite of All," "The Dancing Girl" and "An Enemy of the King," she won a success as Nora, in Ibsen's "A Doll's House."

Miss Bates was first engaged by Augustin Daly in 1898, and played Shakespearian parts with his company. After another short starring tour with Frawley she created the part of the Countess Mirtza, in "The Great Ruby," at Daly's Theatre, New York, but resigned from the company after playing the part only twice. Her withdrawal caused much newspaper comment. Her acting in this, however, obtained for her an engagement to play Miladi in Liebler & Co.'s production of "The Musketeers," in which she was again conspicuously successful. She first appeared under the management of David Belasco, at his New York Theatre, in the Japanese one act play, "Madame Butterfly." Miss Bates's next success was as Cigarette, in Belasco's production of "Under Two Flags." Then came the Princess Yo-San, in "The Darling of the Gods," by David Belasco and John Luther Long, which ran through two seasons. Her most recent success is in the star part of The Girl, in Belasco's drama of early California life, "The Girl of the Golden West," produced in the fall of 1895 at the Belasco Theatre, New York, and which ran there over nine months.

Miss Bates is the wife of Milton F. Davis, a first lieutenant in the First Cavalry, U. S. A., a Minnesota man, who was graduated from West Point. She lives with her mother.

BATEMAN, MISS VICTORY, actress, was born in Philadelphia. She made her first appearance as an amateur when a child, with the Wheatly Dramatic Association, in that city, in "Rosedale." Her first professional appearance was as Gertie Hacket, in "Romany Rye," which she played for three seasons, in support of the late William Terriss. She afterward played leading parts with Louis James and Frederick Warde. In 1892 Miss Bateman supported the late E. J. Henley and Aubrey Boucicault, in "The Favorite," at Stockwell's Theatre, San Francisco. For a season she was leading woman at the Imperial Theatre, St. Louis, playing Carmen, Camille, Vera, in "Moths"; Young Mrs. Winthrop, Juliet, Portia, and Mercy Baxter, in "Caprice," in which she made her greatest success. She created the part of Nora Hanlon, in the English melodrama "Burmah," produced in Boston in 1895, and she was also the original Dearest, in "Little Lord Fauntleroy." In the summer of 1906 Miss Bateman was leading woman in the Bush Temple stock company, in Chicago.

BELASCO, DAVID, playwright and manager, was born in San Francisco, Cal., July 25, 1859. His father, Humphrey Belasco, still lives. His mother was Rena Martin Belasco. Both of them were natives of England. David Belasco's education was begun by a Catholic priest at Vancouver, British Columbia, and was finished at Lincoln College, California, where he was graduated in 1875. His leaning toward the stage was apparent when he was a child, and the gift of a toy theatre from his parents, upon the stage of which dramatized versions of his nursery books were produced, marked an epoch in his life. His first play, written at the age of fourteen, and acted by himself and his friends, was entitled "Jim Black; or, The Regulator's Revenge." It came to an untimely end at the close of the second act through the machinations of some young ruffians who had been engaged as "supers."

Mr. Belasco started his career as a call boy at Baldwin's Theatre, San Francisco, and in 1878 he had become its stage manager. He also held the same place at the

Grand Opera House and the Metropolitan Theatre, San Francisco. The companies that he directed at this time contained many actors and actresses who became celebrated stars, and it was during these years of stock work that Mr. Belasco laid the foundation of his present success. While he was directing stage work he was also dramatizing novels, adapting foreign plays and doing original work. Something like a hundred plays of this nature were produced with varying success. In 1880 the Mallory Brothers engaged Mr. Belasco to take charge of their productions at the Madison Square Theatre, New York. It was there that he gained his first pronounced success as an author, with "May Blossom," in 1884. "La Belle Russe," "Valerie" and "Hearts of Oak" had already had prosperous runs in New York, however.

Mr. Belasco next went with Daniel Frohman to the Lyceum Theatre, taking charge of his productions, in 1887. Here he wrote "Lord Chumley," with Henry C. DeMille, which started E. H. Sothern on his prosperous career. "The Wife" and "The Charity Ball," written in conjunction with Mr. DeMille, followed at the Lyceum Theatre, and "Men and Women," written for Charles Frohman, was produced by him at Proctor's Twenty-third Street Theatre. Following this, in collaboration with Franklin Fyles, Mr. Belasco wrote "The Girl I Left Behind Me," which opened the Empire Theatre, New York.

"The Heart of Maryland," written by Mr. Belasco, was produced in 1895, and was the means of starting Mrs. Leslie Carter on the road to stardom. In 1897 Mr. Belasco produced "The First Born," by Francis Powers, and the following season he starred Mrs. Leslie Carter in his own version of Berton and Simon's "Zaza." In 1899 he produced a farcical comedy, entitled "Naughty Anthony," with Miss Blanche Bates in the leading role, and later his dramatization of John Luther Long's Japanese story, "Madame Butterfly," in which Miss Bates was again the principal figure.

On April 16, 1900, at the Garrick Theatre, London, he presented Mrs. Carter, in "Zaza," with great success, and "Madame Butterfly" was also produced at the Duke of York's Theatre, repeating its American success.

"Madame Du Barry," written by Mr. Belasco, was produced at the New National Theatre, Washington, D. C., December 12, 1901, and on December 25 at the Criterion Theatre, New York. Its success was phenomenal. "The Darling of the Gods," a drama of Old Japan, written by Mr. Belasco in collaboration with John Luther Long, was produced at the Belasco Theatre, New York, in the following year, 1902, with Miss Blanche Bates as the Princess Yo-San. "Sweet Kitty Bellairs," written by Mr. Belasco and founded on Egerton Castle's novel, "The Bath Comedy," was produced at the Belasco Theatre, New York, in 1903, with Miss Henrietta Crosman in the title role.

Mr. Belasco's next play, produced in 1905, at the Belasco Theatre, New York, was "Adrea," a classic tragedy of the Byzantine period, written in collaboration with John Luther Long. Mrs. Leslie Carter played the principal role.

In September, 1904, Mr. Belasco produced "The Music Master," with David Warfield in the character of Herr von Barwig, at the Belasco Theatre, New York. This play holds the modern record for a long run, having been played for over 600 nights continuously since the opening night in New York. Mr. Belasco is one of the leaders of the so-called independent theatrical managers.

The most recent production made by Mr. Belasco was his own play, "The Girl of the Golden West," a drama of the days of '49 in California. Miss Blanche Bates opened in the title role at the Belasco Theatre in this drama on November 14, 1905, and the play ran there into the fall of 1906.

BAUM, LYMAN FRANK, playwright, was born at Chittenango, N. Y., May 15, 1856. He was educated at Syracuse, and began newspaper work in South Dakota in 1880. He is the author of many books for children. His produced plays are "Maid of Arran," New York, 1881; "Matches," New York, 1882; "Kilmore," Syracuse, 1884; "Queen of Killarney," Rochester, 1885; "The Wizard of Oz," Chicago, 1902, and "The Woggle Bug," Chicago, 1905. He has in preparation "Queen Zixi of Ix."

Mr. Baum married, at Fayetteville, N. Y., Maud, daughter of Matilda Joslyn Gage. He is a member of the Chicago Press Club, the New York Athletic Club and The Players. His home is in Chicago in the winter and at Macatawa, Mich., in the summer.

BELL, DIGBY, comic opera singer and comedian, was born in Milwaukee, Wis., in 1849, being the son of William J. Bell, a banker. When he was five years old the family moved to New York, where he received his education. After being graduated from college he decided to follow his father's occupation, and engaged with him in the brokerage business, becoming a member of the Stock Exchange. At his father's death he became the New York passenger agent of the White Star Line. He had found time in the rush of business to pursue an early bent for singing, and vocal study and his success as a baritone at concerts soon led him to forsake business entirely and go to Italy to study music. He studied there for five years, to such good purpose that in 1876 he made his debut in grand opera at the Island of Malta, his first roles being those of the Count, in "La Sonnambula," and Valentine, in "Faust." He next appeared at the Teatro Fondo, in Naples, singing the leading baritone roles in "Faust," "Il Trovatore," "Linda," "La Sonnambula" and "Traviata." He left Italy to return to his native land to make a concert tour of it, during which he sang in oratorios in Boston, Chicago and Detroit. At the end of his concert tour he became a member of the Martinez English Opera Company, in which he sang all the well known baritone opera roles. This company finally became stranded in Montreal, and to enable it to get to New York it was decided to put on "Pinafore," which had never been played in Canada. Its success was instantaneous, and Mr. Bell's personal achievement as the Admiral was so marked in a subsequent tour of the United States that he decided to devote himself to comic opera. He accordingly appeared next as John Wellington Wells, in "The Sorcerer," the first of the Gilbert and Sullivan operas, "Trial by Jury," the Gilbert and Sullivan one act opera, and the one act musical comedies "Ages Ago," "The Spectre Knight" and "Charity Begins at Home," all written by W. S. Gilbert. In these three, in which he appeared under the management of John A. McCaull at the Bijou Opera House, New York, Mr. Bell took the city by storm. His next engagement was with the Comley-Barton company, with which he created the role in this country of Coliquot, in "Olivette," Catherine Lewis, John Howson and Marie Jansen being in the cast. For the next three years he was under contract with Augustin Daly. At this time he created the part of Jack Polo, in "Cinderella at School," and appeared in "Zanina," "Needles and Pins," "The Passing Regiment" and "Americans Abroad." After another season with the Comley-Barton company he rejoined the McCaull opera company and appeared in "Nell Gwynne," "The Princess of Trebizonde," "The Pirates of Penzance," "Don Cæsar," "The Black Hussar," "The Mikado," "Boccaccio," "Fatinitza," "Indiana" and "Ruddygore." He had married Laura Joyce while they were playing in Mr. Daly's company and she was with him as a member of the McCaull company, as were three others who were destined to become stars of the comic opera stage,

Marion Manola, De Wolf Hopper and Jefferson De Angelis. After starring with great success in "The Tar and the Tartar" and "Jupiter" in New York, he became the leading comedian of the Lillian Russell opera company, appearing with Miss Russell in "The Princess Nicotine," "Giroflé-Girofla," "The Grand Duchess," "The Queen of Brilliants" and "La Perichole." Despite his success as a comic opera star, Mr. Bell aspired to legitimate comedy, and after a starring tour in "Nancy Lee" he put into operation the long cherished project. He, with his wife as co-star, made a tour in Hoyt's "A Midnight Bell," his part being that of Deacon Tidd. While this was only partly successful, it warranted him in continuing along the straight comedy line, and his next appearance was in "The Hoosier Doctor," written by Augustus Thomas. His success in this met his most expectant hopes. For the last two seasons he has starred as Mr. Pipp, in "The Education of Mr. Pipp," the comedy built around the drawings of Charles Dana Gibson by Augustus Thomas. Mr. Bell's address is No. 1476 Lexington avenue, New York.

BENTLEY, MISS IRENE (MRS. J. T. SOTHORON), was born in Baltimore, where her father at one time was a wealthy merchant. While still in her teens Miss Bentley was married to J. Thomas Sothoron, a lawyer, of Washington, D. C. A separation quickly followed, and, her father having met with financial disaster, Miss Bentley found herself compelled to earn her own living.

Choosing the theatrical profession, Miss Bentley went to New York and obtained an engagement with E. E. Rice and the late A. M. Palmer to appear as one of the captain's daughters, in "Little Christopher," at the Madison Square Theatre. Thus she made her first appearance on the stage in 1895.

Miss Bentley then became a member of the Casino chorus, appearing in "The Merry World," where she attracted the attention of George W. Lederer, who pushed her forward until she assumed prima donna parts and eventually became a star, her first stellar part being in the musical comedy "The Wild Rose." Since then Miss Bentley has been the star of several light musical pieces. She has also appeared as a ballad singer in vaudeville houses.

Miss Bentley's home is at No. 65 Central Park West, New York.

BERGEN, MISS NELLA (MRS. DE WOLF HOPPER), light opera prima donna, was born in Brooklyn, her father being Captain John Riordan, of the Police Department. When she was eighteen years old her singing attracted the attention of the famous bandmaster Patrick Sarsfield Gilmore, and he engaged her as soprano soloist for his band concerts on tour and in New York. After several seasons with him she retired from public view save for amateur performances of the operas of Gilbert and Sullivan and solo singing

in Brooklyn church choirs, to engage in further musical study. In 1895 she returned to the professional ranks and toured the country under the management of Fred C. Whitney, in Smith and De Koven's "The Fencing Master." She soon again left the stage, this time to become the wife of James D. Bergen, a wealthy cut glass manufacturer of Meriden and Hartford, Conn. As Mrs. Bergen she was one of the most noted church choir singers of Meriden and Hartford. The old love for the stage, however, reasserted itself, and in 1897 she left the Centre Church choir, of Hartford, to play the leading soprano role with De Wolf Hopper in "El Capitan." In 1899 she was again with Mr. Hopper in "The Charlatan." Mr. Hopper had obtained a divorce from Mrs. Edna Wallace Hopper in the summer of 1898, and when Mrs. Bergen left the cast of "The Charlatan" to go to South Dakota it was rumored that she and Mr. Hopper would be married as soon as she had obtained a divorce. Rumor proved truth and they were married. She played thereafter with him in the leading soprano roles in all of his comic operas until the last season, when they appeared in different companies. Her last engagement was as the star of the Sousa opera "The Free Lance," which ended the 1906 season at the New Amsterdam Theatre.

BERGERE, MISS VALERIE, actress, was born in Metz, France. With her sister Leona, who was a member of the Conried opera company, she came to this country when a girl and studied the English language. She made her first appearance as Dora Vane, in "Harbor Lights," at Oakland, Cal., in 1892, and the following season played ingenue parts with Maud Granger in California and the Northwest. The same year she created the part of Mrs. Russell Ritchie, in "The Journalist," with marked success. She next appeared in New York in "A Piece of Steel." In 1895 Miss Bergere did excellent work as Jen, a tough girl, in "A White Rat," and as Marie Vernet, a French adventuress, in "On the Mississippi." Three years later she was a member of the Girard Avenue stock company at Philadelphia, appearing in such parts as Henriette, in "The Two Orphans"; Mrs. Rawlston, in "Jim the Penman"; Suzanne, in "The Masked Ball"; Miriam, in "The Butterflies," and as Carmen. Miss Bergere is an accomplished linguist. She has recently been seen in vaudeville.

BERNARD, SAM (BARNETT), comedian, was born in Birmingham, England, on June 3, 1863. When he was four years old his parents moved to the United States. He and his brother Dick were imbued with "show" ambitions when they were youngsters, and gave their first appearance in their father's woodshed. They made their first stage appearance in New York in 1876 at the old Grand Duke Theatre, Baxter and Worth streets. The theatre was in a basement, and the admission fee was five cents. The Bernards used to perform there after school hours, billed as the Bernard Brothers, and did one of the knockabout comedian singing and dancing acts so popular at that time. As a team they played this sketch in vaudeville and variety houses until 1884, when Sam Bernard joined the stock company at B. F. Keith's Providence (R. I.) theatre to play comedy roles. In 1885 he went to England and appeared in character sketches in the leading music halls and variety theatres. He returned to the United States in 1886, created the role of the Bad Boy, in "The Corner Grocery," and for two seasons played the principal comedy role in "Lost in London." He next gave his attention to burlesque, and from 1888 to 1891 played the principal comedy parts with the Night Owls. Later he became part proprietor, with Mr. Manchester, of the

French Folly company, also a burlesque company, in which he again played the leading comedy parts. It was at this period that he became popular as a German dialect comedian, and it was the laughs which greeted his language nonsense which led to his being engaged by Weber & Fields to tour with the Russell Brothers. When Weber & Fields organized the burlesque company, the Vaudeville Club, they placed Mr. Bernard in charge of it. When that company was retired he became a member of the Weber & Fields Broadway Music Hall company in New York, with which he remained until 1901. In 1904 he was engaged by Charles Frohman to star with Miss Hattie Williams, in "The Girl from Kay's," which ran for a season at the Herald Square Theatre, New York. In this Mr. Bernard made the chief success of his career, a success which took him out of the ranks of the music hall comedians and gave him a place as a comedian on the legitimate stage. He continued this success, still as a co-star with Miss Williams, in "The Rollicking Girl," also produced at the Herald Square Theatre by Charles Frohman in the season of 1905-'06.

BERNHARDT, MADAME SARAH (ROSINA SARAH DAMALA), actress, was born in Paris in 1844 and educated at the Convent de Grandchamps, Versailles. She made her first appearance on the stage at the Comédie Française, when she was eighteen years old, as Iphigénie. After appearing at the Gymnase, Porte St. Martin and Odéon theatres she returned to the Comédie Française in 1872 and was nominated a "sociétaire" in 1875. When she left the Comédie to make her first visit to America and England she was fined $20.000. She made her first appearance in America in 1880. Returning to Paris the following year, she became director of the Théâtre Ambigu. In 1882 she was married to M. Damala. She bought the Porte St. Martin in 1883 and made many noted productions there. Her next visit to America was in 1886. From 1887 to 1893 she played at the Porte St. Martin, and then assumed directorship of the Renaissance, where many of her greatest successes were made. In 1898 she bought the old Théâtre des Nations, which she renamed the Théâtre Sarah Bernhardt.

Her most recent visit to this country was in the season of 1905-'06, when she toured under the management of the Shuberts, after a brilliant engagement at the Lyric Theatre, New York. She played farewell performances there June 12 and 13, 1906, appearing in "Hamlet," "Frou-Frou," "Camille" and "L'Aiglon." During her tour Madame Bernhardt frequently played under a huge tent, on account of the war between rival managerial organizations.

Madame Bernhardt, besides being a painter and sculptor of recognized ability, has written many books and magazine articles and produced a play, "L'Aveu," written by herself, at the Odéon Théâtre, Paris, in 1888. Her home address is Boulevard Péréire, 5, Paris.

BEVERIDGE, J. D., actor, was born in Dublin in 1844, his father being a civil engineer. A clerkship in his father's firm not suiting him, he ran away at the age of sixteen and joined a travelling theatrical company, making his first appearance at Oldham, in Lancashire, England. After a few years of "barnstorming" he obtained an engagement at the Adelphi Theatre, making his first London appearance in "Lost at Sea," in 1869. For years he played leads in English provincial companies, principally in the Robertson comedies. His Pygmalion, in "Pygmalion and Galatea," attracted attention at this

MISS HELEN BERTRAM.
(Photograph by Sarony.)

time. Again returning to the Adelphi for the production of "Taken from Life," in 1881, he remained there, under the management of the Gattis, until 1891, playing heavies in the long series of Adelphi melodramas, and becoming the leading exponent of stage villany on the English stage. Afterward Mr. Beveridge created the part of the Professor, in "Old Heidelberg," at the St. James's Theatre, and appeared in "The Country House," at the Prince of Wales's, in 1903.

Mr. Beveridge came to this country, under the management of Charles Frohman, in 1904. The season of 1905-'06 he played in "Man and Superman," supporting Robert Loraine.

BERTRAM, MISS HELEN (MRS. E. J. MORGAN), comic opera prima donna, was born Lulu May Burt, in Tuscola, Ill., in 1869. She made her first histrionic effort when a child of four, being held on a table to speak a piece in the arms of Mrs. Joseph G. Cannon, wife of the present Speaker of the House of Representatives. She was educated in Indianapolis, and studied music there and at the Cincinnati College of Music. Having had some experience as an amateur with the Lyra Musical Society, Miss Bertram made her first New York appearance at the old Madison Square Garden as Josephine, in "Pinafore," a part she played "one consecutive week." She was then engaged by the Emma Abbott Opera Company and played Filina, in "Mignon," in 1888. She then went under the management of J. C. Duff, appearing in a large repertoire of light operas. During this engagement she was married to Signor Tommasi, the musical director of the company. A divorce followed a few years later.

After singing many prima donna parts with the McCaull Opera Company, Miss Bertram became a member of Henry E. Abbey's English Opera Company. In 1893 she was married to the late E. J. Henley, a well known actor. She had one child by him, Rosina Henley, born in 1894. Mr. Henley died a few years after the marriage. After being prima donna with the Bostonians, Miss Bertram joined the Carl Rosa Opera Company, and at the Covent Garden Theatre, London, sang Santuzza, in "Cavalleria Rusticana"; Arline, in "The Bohemian Girl," and Nedda, in "I Pagliacci."

Miss Bertram was in the original casts of "The Tar and the Tartar," "Foxy Quiller," "Peggy from Paris," "A War Time Wedding" and "La Basoche" (in this country). She has also played prima donna rôles in "Clover," "The Black Hussar," "Amorita," "Miss Helyett," "The Prince of Pilsen," "The Serenade," "Robin Hood" and "Prince Annanias." The season of 1905-'06 she created the part of Jack Horner, in "The Gingerbread Man," under the management of Braden & Peters.

At the death of Mr. Henley Miss Bertram became the wife of E. J. Morgan, a popular actor, who died early in 1906.

BINGHAM, MISS AMELIA (MRS. LLOYD BINGHAM), actress, was born in Hicksville, Ohio, her maiden name being Smiley. She was educated at the Ohio Wesleyan University. Her first stage appearance was with McKee Rankin in a tour of the Pacific Coast. She made her first appearance in New York at the People's Theatre, on the Bowery, in a melodrama, "The Struggle of Life." Her next engagement was at Niblo's Garden, New York, in "The Power of Gold," another melodrama. After playing in "The Village Postmaster," at the Fourteenth Street Theatre, and in "Captain Impudence" and revivals of the Boucicault dramas, at the American Theatre, she was

engaged by Charles Frohman for his production of "The White Heather," at the Academy of Music. She afterward appeared at the Madison Square Theatre, in "On and Off" and "The Proper Caper," and at Wallack's, in "At the White Horse Tavern" and "The Cuckoo." She succeeded Jessie Millward as leading woman in "His Excellency the Governor," at the Empire Theatre. The season of 1899-1900 she appeared in the melodrama "Hearts Are Trumps," played with the George Holland Stock Company at the Girard Avenue Theatre, Philadelphia; in "Nature," at the Academy of Music, New York; in "The Capitol," at the Standard, New York, in 1895, and at the Herald Square, New York, with the Mordaunt and Block Stock Company in 1898.

In 1900 Miss Bingham went to London, and there saw women acting in and managing their own companies. She returned to New York determined to emulate them, organized her own company, accepted a play from Clyde Fitch, and on January 15, 1901, gave the first performance of her stock company at the Bijou Theatre, New York, with "The Climbers," she herself being in one of the principal rôles. The play proved a great success. Since then she has produced a number of plays, chief among them being "A Modern Magdalen" and "The Frisky Mrs. Johnson."

Miss Bingham's home is at No. 41 East 31st street, New York.

BISPHAM, DAVID, grand opera baritone, was born in Philadelphia on January 5, 1857. His parents were of Quaker stock, their forbears having been among those who came to America with William Penn. One of them, Nicholas Scull, surveyed and laid out the city of Philadelphia. Mr. Bispham's father was a well known lawyer and music lover who played the flute and sang in the choir of his church, and his son not only inherited his taste for music, but lived in its atmosphere. One of the pleasures of his early boyhood days was to accompany his father's flute on the guitar. On leaving Haverford College, from which he was graduated in 1876 and where he had been the leader of the Glee Club, David Bispham entered business as a wool merchant. He still studied music, however, and as a member of the Orpheus Club and the Oratorio Society became well known in the amateur musical life of the city. He was also the solo basso and leader of the boy choir of St. Mark's Church. In 1885 he married Miss Caroline Russell, the daughter of General Charles Russell, and went abroad. He had long cherished an ambition to become a grand opera star, and when he reached Italy he at once began to fit himself for such a career. He studied under Vannuccini, in Florence, and Lamperti, in Milan, meanwhile singing in churches and at concerts in Florence, Bologna and Milan. In 1889 he went to London, where for two years he continued concert singing and appeared in amateur grand opera performances. He made his grand opera stage debut on November 3, 1891, at the Royal English Opera, appearing as the Duc de Longueville, in Messager's "Basoche." At the end of this engagement he was at once taken into the Covent Garden company by Sir Augustus Harris. There, in the summer of 1892, he first appeared as Kurvenal, in "Tristan und Isolde." He sang at Covent Garden for the next five years, appearing in some twenty-five roles in French, German and Italian opera. In 1897 he was engaged by Maurice Grau to sing in New York with the Metropolitan Opera company, which included the De Reszkes, Plançon, Campanari, Madame Melba and Madame Eames. Mr. Bispham has won his greatest laurels in his native land in Wagnerian roles, his Kurvenal, Telramund and Beckmesser especially calling forth the admiration of the public and the critics. Of late years he has lived principally abroad and devoted himself to concert singing, although making occasional trips to the United States to appear in song recitals.

BLANEY, HARRY CLAY, actor, chiefly in melodrama, was born in Columbus, Ohio, December, 1874. At the age of ten he had gained a local reputation as a boy actor, mimic and gymnast, and had appeared at many entertainments, his gains from which helped to support himself, his mother and his brother, who had been left almost penniless at the death of Mr. Blaney, at one time a wealthy merchant of Cincinnati and Columbus. Harry Blaney always dates his career from the Sunday morning on which he entertained the prisoners of the Ohio State Penitentiary in the chapel of the prison. Thereafter he entertained them frequently and so endeared himself to them that on Christmas morning, 1886, they gave him a gold watch and $40, this sum becoming his first bank account. His first stage engagement was with Elmer Vance, in "The Limited Mail." For several seasons afterward Mr. Blaney played in musical comedies and extravaganzas, in some of which he received training at the hands of Ben Teal. "Across the Pacific" and "The Boy Behind the Gun," in which he has increased his reputation as one of the most popular gallery favorites, are representative melodramas of the kind which have made him a wealthy man, most of which have been written by his brother, Charles E. Blaney. Harry Blaney married, in November, 1903, Miss Kitty Wolfe. His summer home is at Centre Moriches, Long Island, where he has a number of speedy road horses and Shetland ponies.

BLAUVELT, MISS LILLIAN EVANS (MRS. WILLIAM F. PENDLETON), grand and light opera prima donna, was born in Brooklyn, March 16, 1873, her ancestors being Welsh and Dutch. She was educated at the public schools and began the study of music when she was five years old. She played the violin in public at the age of seven, and at fifteen years began to study singing at the National Conservatory of Music, New York, under Jacques Bouhy. While still very young Miss Blauvelt was married to Royal Stone Smith, son of Judge Fayette Smith, of Ohio. Mr. Smith was a church choir singer, and when M. Bouhy went to Europe the Smiths followed, so that Mrs. Smith might continue her studies with him in Paris.

Miss Blauvelt sang at concerts in Paris and Belgium, and later in Moscow, where she studied under Rubinstein for the lyric stage. She made her first appearance in opera at the Théâtre de la Monnaie, Brussels, as Mirelle. Returning to this country, Miss Blauvelt sang at concerts under Seidl, Thomas and Damrosch. In 1897 Miss Blauvelt obtained a divorce from her husband. In 1898 she sang before Queen Margherita of Italy, and the following year before Queen Victoria. In February, 1899, she was married to William F. Pendleton, of New York. In 1901 she received the decoration of the Order of St. Cecilia, at Rome, being the only woman to be so honored. In 1902 she sang at Covent Garden, London, making successes as Marguerite, Micaela, Juliet and Zerlina. The season of 1905 she went into light opera, appearing as star in "The Rose of the Alhambra," under the management of F. C. Whitney. Miss Blauvelt's home is No. 632 Kenmore Place, Brooklyn, N. Y.

BLINN, HOLBROOK, actor and stage director, was born in California, his father, Colonel Charles H. Blinn, being one of the veterans of the Civil War, and his mother, known on the stage as Miss Nellie Holbrook, one of the leading women of the American stage. She was one of the few women to play Hamlet, a character in which she appeared before a New York audience, and gained fame as a stump speaker for the Republican party in the Presidential

campaigns of 1876, 1880 and 1884. Holbrook Blinn left Leland Stanford University in his sophomore year as the result of differences with the faculty regarding articles in the college magazine, "Palo Alto," which he originated and published. It was only to be expected that he would find his life work on the stage, for which many amateur performances and his mother's training had fitted him. He made his first appearance with Frank Mayo, in "The Streets of New York," as one of the ensemble, in 1878, at the age of six.

His real debut was made at a benefit for Robert M. Eberle in San Francisco, he playing Gratiano, in "The Merchant of Venice." In 1902 he was engaged by Joseph Grismer to play Jefferson Gwynne, in "The New South." He remained with Joseph Grismer, under William A. Brady's management, for a year and a half, touring the entire country. A year afterward he organized a company and took it to Alaska, playing the entire Pacific Coast on the way. This was the first dramatic company that had been to Alaska. At the end of this venture he joined Miss Effie Ellsler as leading man, playing such parts as Romeo, Orlando and Armand Duval. His next engagement was with Roland Reed for one season.

At the end of this season Mr. Blinn worked with Chester Bailey Fernald on "The Cat and the Cherub," which was first produced at Hammerstein's Olympia in New York in 1897, and later was taken to London under the management of William A. Brady and Mr. Blinn, where it ran for nearly a year at the Lyric Theatre.

Mr. Blinn's next engagement was with Martin Harvey, under whose management he created the dual roles of Jean and Ernest Defarge, in "The Only Way," and the Commendador, in "Don Juan's Last Wager," at the same time being the stage director. After appearing in "Ib and Little Christina" in London, and at the Madison Square Theatre in 1900, Mr. Blinn appeared with Miss Marie Burroughs in a dramatization of "The Battle of the Strong," and as Lord Carnal, in "To Have and to Hold" at the Knickerbocker Theatre, New York. He then went to London to originate a part in "Sweet and Twenty," and stayed there for a special engagement with Miss Olga Nethersole at the Adelphi Theatre and to play Jaques in a revival of "As You Like It."

Mr. Blinn was then engaged to play Napoleon in George Edwardes's production of "The Duchess of Dantzic," a role in which he made a marked success in London and in this country. After playing the part two years and a half he created in New York the role of Austin Stoneman, in "The Clansman," at the Liberty Theatre. He then joined forces with Edward A. Braden to produce and play in "The Plainsman," and is now general stage director and play reader for Mr. Braden.

BLOCK, SHERIDAN, actor, was born in Boston, and was graduated from Boston University. His first engagement as an actor was with Daniel Frohman, in the role of Dave Hardy, in "Esmeralda." Since then he has played many leading parts, such as Colonel Prescott, in "Held by the Enemy"; Count Musso Danella, in "Mr. Barnes of New York"; George Deshamel, in "Article 47," with Maud Granger; Sartorys, in "Frou Frou," and Armand, in "Camille." He was jointly featured with Emily Rigl and Joseph Haworth in "The Crust of Society," at the Union Square Theatre, New York, and appeared with the late E. J. Henley, in "Captain Paul," at the opening of the Castle Square Theatre, Boston. He was in the original production of "Darkest Russia," and for some time played leading parts with the Boston Museum stock company.

BLOSSOM, HENRY MARTYN, JR., playwright, was born in St. Louis, May 10, 1866, and was educated at the Stoddard School. Before taking to literary pursuits Mr. Blossom was in the insurance business. His first conspicuous success was his unique story, "The Documents in Evidence." His second was the novel "Checkers," which he dramatized and produced with remarkable success under the management of the late Kirke La Shelle. Scarcely less successful was Mr. Blossom's book of "The Yankee Consul," a musical comedy produced by H. W. Savage, with Raymond Hitchcock in the principal part. He is also the author of "Mlle. Modiste," Miss Fritzi Scheff's successful comic opera, and "The Red Mill," in which C. B. Dillingham starred Montgomery and Stone in the 1906 fall season. Mr. Blossom is a member of The Lambs and The Players. His New York address is No. 23 West 30th street.

BOND, FREDERICK, actor, began his career as a call boy at Wallack's old theatre, 13th street and Broadway, New York, in 1878. He afterward occupied a similar place with the stock company at Abbey's Park Theatre. After a time he was intrusted with utility parts, and after a season or two of barnstorming he joined Sol Smith Russell's company, playing the role of the Tramp in "Edgeworth Folks." It was during an engagement in San Francisco with this play in 1884 that Mr. Bond attracted the attention of the late Augustin Daly, who engaged him for his stock company, with which Mr. Bond remained seven years. Last season he was one of the cast of "The Social Whirl," which had an all summer run at the Casino, New York.

BOUCICAULT, AUBREY, actor, was born in London in 1868, being the second son of the late Dion Boucicault. He made his first appearance on the stage at Toole's Theatre, London, in 1888, and the following year was at the Criterion Theatre, under the management of Charles Wyndham, where he played in the original production of "Betsy." He was in the cast of "Caprice," at the Globe Theatre, in 1889, and in a revival of Bronson Howard's "Truth," at the Criterion in 1890. The same year he came to this country and made his first New York appearance in "The English Rose" at Proctor's Twenty-third Street Theatre. Several engagements in comedy parts followed, the one which attracted the most attention being that in support of Miss Camille D'Arville, in Stange and Edwards's "Madeline; or, The Magic Kiss." Mr. Boucicault has also starred in the parts played by his father in his own famous Irish plays, and supported Otis Skinner in "Francesca Di Rimini." The season of 1905-'06 Mr. Boucicault appeared in "The Prodigal Son," "The Vanderbilt Cup" and "Arms and the Man," in which he played Major Sergius Saranoff, with Arnold Daly, at the Lyric Theatre, New York. Soon after his arrival in America Mr. Boucicault married Miss Amy Busby, an actress, from whom he was divorced in 1895.

BRADEN, EDWARD ALLEN, manager, was born January 21, 1863, in Shelby County, Ohio, his parents having emigrated from Virginia shortly before his birth. It was intended that young Braden should take the ministry for his life work, and after finishing his school education in Ohio he was sent to New York to take a course in theology. There he became interested in the stage, and after a few months joined the Agnes Wallace Villa company, a repertoire organization, playing the smaller towns. Mr. Braden's first appearance as an

actor was made at Port Jervis, N. Y., when he played the part of the old doctor in "Miss Moulton" and Buttoni in the burlesque of "Cinderella" in one bill. For the next five years Mr. Braden was an actor, his stage name being Brooks.

In 1883 Mr. Braden accepted a place in the general offices of one of the big railroads in an executive capacity, which he resigned six years later to assume the management of "The Little Nugget." Prominent in this company at that time were Oscar and Josie Sisson and Herbert and Joe Cawthorne. During the prosperous part of the career of the Jacobs-Proctor Circuit Mr. Braden became well known as a producing manager of popular priced attractions. In 1896 he took the management of Proctor's International Vaudeville Company, and later he was the manager for three years of the Rays in "A Hot Old Time."

In 1901 Mr. Braden joined the forces of Henry W. Savage in a general capacity, remaining with them until 1905, when he started in business for himself. Within the short space of twelve months Mr. Braden organized and put in active operation one of the most important theatrical concerns in the country. The season of 1906 he owned seven attractions. They were "The Gingerbread Man" (two companies), "Man and His Angel," "On Parole," "Barabbas," "Amos Judd" and "The Turn of the Tide." His business address is Knickerbocker Theatre Building, 1402 Broadway, New York.

BREESE, EDMUND, actor, was born in Brooklyn. He made his first stage appearance as the leading man of a repertoire company in the West in 1892. In 1896 he was engaged by Madame Rhea to play the heavy parts in the romantic dramas in which she made so many successful tours, and soon became her leading man. While in her company he played the roles of Napoleon, in "Josephine"; Lord Lester, in "Mary Stuart"; Sartorys, in "Frou Frou"; Benedick, in "Much Ado About Nothing"; Chysos, in "Pygmalion and Galatea," and Shylock, in "The Merchant of Venice." In 1898 he joined James O'Neill's company, supporting him in such roles as Albert and Nortier, in "The Count of Monte Cristo"; Appius, in "Virginius," and Grebauval, in "When Greek Meets Greek." He was next engaged by Liebler & Co. to play Rochefort in "The Three Musketeers," in which he earned hearty commendation. In 1906 he made one of the chief successes of his career as John Burkett Ryder, in Charles Klein's "The Lion and the Mouse," which ran more than three hundred nights at the Lyceum Theatre, and was taken to London, where it failed, by a second company, of which he was a member.

BOWLEY, MISS FLORA JULIET, actress, was born in San Francisco. She is a sister of Captain Bowley, of the United States Army, who is now an inspector at West Point. Miss Bowley was educated at Smith College, Northampton, Mass., and there her elocutionary work attracted the attention of James K. Hackett, who gave her her first professional engagement to speak a few lines in "The Fortunes of the King." She also understudied Mary Mannering, and eventually succeeded to the leading woman's part. The season of 1905-'06 Miss Bowley played Kate Roberts, in the No. 2 "The Lion and the Mouse" company, so successfully that in the fall of 1906 she was selected to play Shirley Rossmore, the leading woman's part, succeeding Grace Elliston in the New York company, at the Lyceum Theatre.

BRADY, W. A., manager, was born in San Francisco in 1865. His father was Terence A. Brady, an authority on the Roman Catholic Church and the founder and editor of "The Monitor," the chief organ of that faith on the Pacific Coast. In 1869 his father joined the editorial staff of "The New York Herald." In his teens W. A. Brady established a bulletin and messenger service, of which he had a monopoly, for the big sporting events in New York. Finding himself penniless in Omaha in 1882, after his father's death, he became a Southern Pacific railroad train boy. While in San Francisco one day he went to the California Theatre, and, telling Bartley Campbell that he was an actor, got a place in "The White Slave." Max Freeman, the stage manager, recognized him as the train boy and discharged him as an actor to hire him as a call boy at $7 a week. Two weeks later Brady, on the illness of William H. Thompson, took his place as Natchez Jim in the play. Two weeks later he was made assistant stage manager, and he finally succeeded Freeman as stage manager. As such he prompted Edwin Booth, Lawrence Barrett, the elder Salvini, Rossi, Modjeska, W. E. Sheridan and other famous actors on their visits to 'Frisco.

Brady sent out his first company in 1888 in a repertoire of fifteen plays, some pirated, including "She," dramatized from the novel by Brady himself. He made $65,000 out of the play in one season. He bought "After Dark" from Dion Boucicault in 1890 for $600, starred in it as Old Tom, and cleared $60,000 the first season. Then he put James J. Corbett in the cast and made $100,000 in another season, before the latter wrested the prize ring championship from John L. Sullivan. He produced "The Cotton King," "Humanity" and "Old Glory," and obtained the rights to "Trilby" outside of New York and Chicago and sent it to Australia. He also produced "Nero," with Wilton Lackaye, at this time. He leased the Standard Theatre, New York, in 1896, called it the Manhattan and produced there "The Turtle," "Mlle. Fifi," "The Manicure," "The Weather Hen," "Women and Wine" and "'Way Down East." This play, which is still popular, netted Brady more than $500,000. In 1899 he married Grace George, and in 1900 he starred her in the younger Dumas's "Diane de Lys," called "The Countess Chiffon," and in "Her Majesty."

In 1901 he starred her in "Under Southern Skies," in 1903, in "Pretty Peggy," in 1905 in "Abigail," and in 1905-'06 in "The Marriage of William Ashe." In 1901 he made an all star revival of "Uncle Tom's Cabin" at the Academy of Music, New York, with Wilton Lackaye, Mrs. Annie Yeamans and John E. Kellard in the company. The same year he produced Clyde Fitch's "Lovers' Lane" at the Manhattan Theatre, New York, and "Foxy Grandpa," which ran three years. He helped stage an all star revival of "The Two Orphans" at the New Amsterdam Theatre, New York, in 1904, with Miss George as Louise, and staged an original-cast revival of "Trilby" at the same theatre in 1905. In 1903 he starred Wilton Lackaye in a dramatization of Frank Norris's novel "The Pit," and in 1904 he produced the first American performance of Ibsen's "Pillars of Society" in New York, with Wilton Lackaye as the star. In 1901 he also produced H. A. Du Souchet's "Betsy Ross" in Philadelphia. Wilton Lackaye's "The Law and the

Man," from Victor Hugo's "Les Miserables," and Rupert Hughes's "The Richest Girl in the World" were two of his productions in 1906. He assumed the management of Robert Mantell in 1905 and restored him to the Broadway theatres in Shakespearian repertoire. He revived "King Lear," in which Brady had acted the Fool with Sheridan in 'Frisco, in 1905. He produced the Rev. John Snyder's "As Ye Sow" in Boston in 1905. He re-leased the Manhattan Theatre in 1906. He is the manager of Wright Lorimer, Al Leech and Carrie De Mar, and managed De Wolf Hopper in 1904-'05 in a revival of "Wang." Mr. Brady's activities are not limited to the theatre. He has been one of the chief figures in the development of the new Coney Island, has been the promoter of many big sporting events at Madison Square Garden, has managed many champion pugilists, and has large real estate interests.

BRATTON, JOHN WALTER, composer, was born in Wilmington, Del., January 21, 1867, being the son of John F. and Emma Bratton. He was educated at the public schools of Wilmington, and then became a student at the Philadelphia College of Music. Mr. Bratton has supplied the music to several musical comedies, including "The Man from China," book by Paul West, which was produced in Chicago in 1904 and had a run at the Majestic Theatre, New York. He has also more than two hundred popular songs to his credit, the best known of which are "The Sunshine of Paradise Alley," "Henrietta, Have You Met Her?" "The Same Old Way," "Isabella" and "In a Cosey Corner." Mr. Bratton's home is at No. 103 West 54th street, New York. He is a member of the Green Room Club, of New York.

BURROUGHS, MISS MARIE (MRS. R. B. MACPHERSON), actress, was born in San Francisco, Cal., in 1866, her maiden name being Lillie Arrington. When only seventeen years old Miss Arrington had won success in readings and recitals at private gatherings in San Francisco, and at one of these Lawrence Barrett was so impressed with her ability that he telegraphed A. M. Palmer and obtained an engagement for the girl in "The Rajah," which was being played at the Madison Square Theatre, New York. On the arrival of Miss Burroughs the leading woman was taken ill. The novice was entrusted with the part of Gladys, and thus, in 1884, Miss Burroughs made her first appearance on the stage in an important emotional rôle. Her next part was Irma, in "Alpine Roses." After that she was entrusted with leading parts in "Hazel Kirke," "Esmeralda," "After the Ball" and "Mrs. Winthrop." While in New Orleans Miss Burroughs played Zicka, in "Diplomacy," with Wallack's company, at forty-eight hours' notice, in place of Sophie Eyre, who had been taken suddenly ill.

Miss Burroughs then played Pauline March, in "Called Back," with Robert Mantell in New York, and with A. M. Palmer's company at the Madison Square Theatre created the part of Queen Guinevere, in "Elaine," with Alexander Salvini. She also played Lettie, in "Saints and Sinners," during this engagement.

Miss Burroughs went to London in 1890 and was engaged to support E. S. Willard on his American tour, opening in "The Middleman," as Mary Blenkarn. Miss Burroughs subsequently supported Mr. Willard several seasons, playing Vashti Dethie, in "Judah"; Edith Ruddock, in "Wealth"; Kate Norbury, in "John Needham's Double"; Lucy, in "The Professor's Love Story," and Ophelia, in "Hamlet." In 1890 Miss Burroughs became the wife of Louis F. Massen.

In 1894 she starred in Pinero's "The Profligate" and produced "Romeo and

Juliet" and "Leah." In 1899 she appeared with Stuart Robson in "The Meddler," and she was also his leading woman in "The Gadfly." She also starred in "The Battle of the Strong" in 1901.

In 1901 Miss Burroughs was married to Robert Barclay Macpherson, of New York. Her home is at No. 261 West 93d street, New York.

BURT, MISS LAURA (MRS. HENRY STANFORD), actress, was born in Ramsey, Isle of Man, near England, in 1882. Her father, Captain Brown Burt, was an Englishman, born in Bristol, and her mother, Ann Lloyd Burt, was Welsh, having been born in Carnarvon. Miss Burt's first pronounced success in this country was in the part of June, in Paul Arthur's play "Blue Jeans." She then appeared as Madge, in "In Old Kentucky," a part which she played several seasons throughout the United States and Canada and also for a season in England. On March 2, 1902, Miss Burt became the wife of Henry Stanford, an actor in Sir Henry Irving's company. The marriage took place in New York, and Miss Burt, joining Sir Henry's company, played Helen of Swabia, in "Dante," throughout the run at the Drury Lane Theatre, London, and during the last tour of the famous English actor in this country.

Among many parts played by Miss Burt, she has made her most pronounced successes as Dolores, in "In the Palace of the King"; as Glory Quayle, in "The Christian"; as Juliet; as Portia, in "The Merchant of Venice"; as Rosalind, in "As You Like It," and as Camille. The season of 1906-'07 Miss Burt, jointly with her husband, starred in "Dorothy Vernon of Haddon Hall," under the management of Ernest Shipman. Miss Burt's address is No. 301 St. Nicholas avenue, New York. She is a life member of the Professional Woman's League.

BAIRD, DOROTHEA (MRS. H. B. IRVING), actress, the daughter of John Foster Baird, barrister-at-law, of London, England, was born in 1875. After experience as an amateur, she was selected by the late George du Maurier, author of "Trilby," to create the title part in the play of that name, principally because she closely resembled his sketches of the heroine of his novel. Thus she made her first professional appearance as Trilby with Beerbohm Tree at the Haymarket Theatre, London, in 1895, and was at once accepted as an accomplished actress. In 1896 she was married to Henry Brodribb Irving, elder son of the late Sir Henry Irving

Miss Baird has since played leading parts in many London theatres, the most prominent being at His Majesty's in "A Midsummer Night's Dream," 1900; at the Garrick in "The Wedding Guest," 1901, and under the management of Charles Frohman, at the Duke of York's Theatre, as Mrs. Darling in "Peter Pan," 1904-5. Last season she was in "Nero," at His Majesty's. Her London address is No. 1 Upper Woburn Place, Tavistock Square, W. C.

BUCKLEY, MISS MAY, actress, was born in San Francisco, Cal., on December 15, 1880, while her parents were visiting in that city. Her mother, who died at her daughter's birth, was of English and her father of German descent. Miss Buckley spent her childhood in New York, where she received her education. Her first appearance on the stage was as a child, in "May Blossom," in San Francisco, prior to her coming to New York. The late Dion Boucicault, who was a friend of Miss Buckley's father, was instrumental in getting for her her first engagement on the professional stage. After playing in Booth and Barrett's company for two years, Miss Buckley appeared in "The Burglar," and then joined the stock company of the Alcazar Theatre, San Francisco. She there, in 1897, so impressed David Belasco by her playing of the leading role in "The First Born" that he bought the play and engaged Miss Buckley to star in it in New York. Roles in support of John Drew and Annie Russell, parts in "On and Off," "Hearts Are Trumps," "Caleb West," "The Price of Peace" and engagements with James O'Neill, "A Japanese Nightingale" company, Wright Lorimer's "The Shepherd King" company and William Collier's "On the Quiet" company occupied the ensuing seasons until the fall of 1905, when Miss Buckley went to London. In the season of 1906 she played with Raymond Hitchcock in "The Galloper," until the summer, when she went to Denver, Col., where she is a social as well as a stage favorite, to fill a stock engagement at Elitch's Gardens. Her home in New York is at No. 2 West 39th street.

BUCKSTONE, ROWLAND, actor, was born in Sydenham, near London, England, in 1861, being a son of the late John Baldwin Buckstone, for thirty years lessee and manager of the Theatre Royal, Haymarket, London, one of the most prolific dramatic authors and considered the most popular comedian of the Victorian era. As an amateur Rowland Buckstone made his first appearance, at the age of nine, as Anna Maria, a maid servant, in the farce "Ici on Parle Française." His first professional appearance was with his father in the latter's farewell of the English provinces in 1877, he playing character parts in the old comedies. He afterward was with the Chippendales from 1878 to 1880, playing Tony Lumpkin, Bob Acres, Henry Dove, Benjamin Bunter, Cousin Joe, Toby Twinkle and Sir Benjamin Backbite. His first appearance in London was in the melodrama "The New Babylon," at the Duke's Theatre, which was destroyed by fire at the height of the drama's successful run.

After a season at Sadler's Wells Theatre with the late Mrs. Bateman, appearing as Dibbles, in his father's drama, "The Good for Nothing"; Box, in "Box and Cox"; Peter, in "Romeo and Juliet," etc., he went to the old Prince of Wales's Theatre, and for two consecutive years, from 1880 to 1882, played Basil Girgione, in "The Colonel," without being once out of the cast. This was considered a record at that time. Mr. Buckstone then supported Fanny Davenport, in "Pique"; the late Dion Boucicault, in "The Colleen Bawn," and Mary Anderson, appearing with her

in "Pygmalion and Galatea," "Ingomar," "The Lady of Lyons" and "Comedy and Tragedy." His next appearance was as Knickerbocker, with the late Fred Leslie, in the comic opera "Rip Van Winkle." He then, with his sister Lucy, produced "She Stoops to Conquer."

Mr. Buckstone came to America in 1884, appearing as Amminabad Streyke, in "The Colonel," at the Fifth Avenue Theatre, New York. He then made a long tour under the management of Charles Frohman, playing principal comedy parts in "Lady Clare," "Victor Durand," "The World," "The Two Orphans" and "Esmeralda." Returning to New York, Mr. Buckstone appeared in "The Enchantress" and with the McKee Rankin stock company. In 1887 he supported Clara Morris, and the same year appeared with Helen Dauvray as Anatole in a revival of "The Scrap of Paper." Mr. Buckstone joined E. H. Sothern in 1887, and has been with him ever since, a period of nineteen years, which is probably the longest engagement on record. He created the parts of Col. Sapt, in "The Prisoner of Zenda"; Col. Jack Dexter, in "The Master of Woodbarrow"; Tommy Tucker, in "Lord Chumley"; Daniel Graham, in "The Trap to Win a Woman"; 101, in "'Change Alley"; Jorkins, in "Captain Lettarblair"; The Mikelmann, in "The Sunken Bell"; the Executioner, in "The Proud Prince"; Guy Lambert, in "If I Were King"; Laporte, in "The Song of the Sword," and Michael Kelly, in "Sheridan." In the Sothern-Marlowe company Mr. Buckstone plays Dogberry, Sir Toby Belch, Launcelot Gobbo, Peter, the First Gravedigger and other Shakespearian comedy parts. Mr. Buckstone is a member of The Players.

BURKE, MISS BILLIE, actress, was born in Washington, D. C., in 1886, her father and mother, William E. and Blanche Burke, having been on the stage. She was educated in France, where she studied singing and languages. Most of her professional work has been in Europe. She first attracted attention while singing at the London Pavilion. Her first appearance on the legitimate stage was in the pantomime "Beauty and the Beast," at Glasgow, Scotland. After a season or two in the English provinces she was engaged by George Edwardes for the part of Mamie Rockefeller in "The School Girl." During this, her first London engagement, she became popular by her singing of "My Little Canoe." She played Lizette, in "The Duchess of Dantzic," at the Lyric Theatre, London, and Renée in the touring company. In the season of 1905 she appeared in "The Blue Moon," at the Lyric Theatre, London. Her principal hobbies are automobiling and horseback riding. Her home is at No. 34 Queen's Road, London, N. W.

BURNETT, MRS. FRANCES HODGSON (MRS. STEPHEN TOWNSEND), playwright, was born Frances Eliza Hodgson, at Manchester, England, November 24, 1849. When she was sixteen years old her family came to the United States and settled in Knoxville, Tenn. Two years later, in 1867, she began writing for magazines. Miss Hodgson was married to Dr. L. M. Burnett in 1873, and they made their home in Washington, D. C., in 1875. In 1898 Mrs. Burnett obtained a divorce, and in 1900 she married Stephen Townsend, an English author. Mrs. Burnett's first novel was "That Lass o' Lowrie's," published in 1877. The same year she produced "Dolly, a Love Story," "Kathleen" and "Surly Tim." "Haworth's" was published in 1879, "Louisanna" in 1880, "A Fair Barbarian" in 1881, "Little Lord Fauntleroy" in 1886, and "Editha's Burglar" in 1888. Her most popular plays have been "Little Lord

Fauntleroy," "The Showman's Daughter," "Esmeralda," "The First Gentleman of Europe," "Editha's Burglar," "Nixie" and "A Lady of Quality," written in collaboration with Mr. Townsend.

Some of Mrs. Burnett's most recent novels are "In Connection with the Willoughby Claim," 1899; "The Making of a Marchioness," 1901, and "The Little Unfairy Princess," 1902.

Her address in this country is No. 1770 Massachusetts avenue, Washington, D. C. Her home in England is Maytham Hall, Rolvenden, Kent.

BYRON, ARTHUR WILLIAM, actor, was born in Brooklyn, April 3, 1872, being the son of Oliver, a well known actor, and Mary Kate (Crehan) Byron, and a nephew of Ada Rehan, the well known actress. He was educated at St. Paul's School, Garden City, Long Island, and made his first appearance as an actor November 24, 1889.

After a long and varied experience in stock and other companies, Mr. Byron gradually climbed the ladder until, as leading man, he became associated with the companies of John Drew, Mary Mannering, Amelia Bingham, Sol Smith Russell, Maxine Elliott and Maude Adams.

The season of 1905-'06 Mr. Byron played John Burkett Ryder in the Western "The Lion and the Mouse" company, impersonating throughout a long run in Chicago the character created by Edmund Breese in New York, a part in which Oliver Byron replaced his son in the fall season of 1906.

Mr. Byron is a member of the New York Athletic Club, The Lambs and The Players. His home is at Monmouth Beach, N. J.

BYRON, OLIVER, was born in Maryland, November 14, 1842. He first appeared on the stage as a schoolboy, in "Nicholas Nickleby," with Joseph Jefferson at the Holliday Street Theatre, Baltimore, under the management of John T. Ford, on January 21, 1856. He played boy parts with Charlotte Cushman and other stars, and was for two seasons with the old Richmond Theatre company, Richmond, Va., with Edwin Adams and John Wilkes Booth. After five years of hard study he became a leading man, supporting Edwin Booth and acting Iago and Othello alternately.

He supported Charles Dillon, J. H. Hackett, Laura Keene and Mrs. Scott Siddons, as Romeo, Macbeth, Ingomar and other characters. He starred in 1870 in "Across the Continent," and in the next thirty years played leading rôles in all the well known romantic dramas.

To Mr. Byron the stage owes the first appearance of Ada Rehan. It was in 1874 that, a member of his "Across the Continent" company falling ill while playing at Newark, N. J., he called her in to play the part of the absent one. She was then fourteen years old. He subsequently sub-starred her at Wood's Museum in "The Thoroughbred" and in "The Rebel." It was her acting in these plays that first attracted the attention of Augustin Daly. At her last appearance in New York Mr. Byron was one of her leading supports.

The season of 1905-'06 he was with Henry E. Dixey in "The Man on the Box." The season of 1906-'07 he played John Burkett Ryder, in "The Lion and the Mouse," under the management of Henry B. Harris.

Mr. Byron married in 1868 Mary Kate Crehan, a sister of Ada Rehan, the actress.

CAHILL, MISS MARIE (MRS. DANIEL V. ARTHUR), comedienne, was born in Brooklyn, N. Y. None of her relatives were connected with the stage, and she had had no experience when she made her first appearance in her native city, at the little theatre where Harley Merry, the famous scenic artist, was conducting a stock company. Her first part was a soubrette rôle in "Kathleen Mavourneen," an Irish romantic drama. The title part was taken by Nellie Lingard, a niece of the historian and essayist.

The first musical play in which Miss Cahill took part was Charles Hoyt's "A Tin Soldier." She played the part of Patsy, her work consisting mostly of dancing. She next played several parts in the productions of George Lederer, attracting much attention by her singing of such songs as "Nancy Brown" and "Under the Bamboo Tree." It was her singing of "Nancy Brown" which caused Mrs. J. J. Astor to take the entire company to Newport for a private performance. This song furnished the title for a musical comedy written by George Broadhurst and Frederick Rankin, with music by Silvio Hein and George Hadley, in which Miss Cahill first became a star in the season of 1902-'03, under the management of Daniel V. Arthur, whose wife she subsequently became. The following season she starred in "Molly Moonshine," by Edwin Milton Royle and George V. Hobart. Miss Cahill scored the greatest success of her career as Mary Montgomery, in the musical comedy "Marrying Mary," produced at Daly's Theatre, New York, in August, 1906. This play was originally written for his wife by Edwin Milton Royle, and produced at the Madison Square Theatre, New York, in 1903, under the title of "My Wife's Husbands." Nat Goodwin then played it for a time. Mr. Royle then transformed it into a musical comedy, with lyrics by Benjamin Hapgood Burt and music by Silvio Hein. Miss Cahill's address is care of D. V. Arthur, No. 1402 Broadway, New York.

CAMPBELL, MRS. PATRICK (BEATRICE STELLA), actress, was born at Forest House, Kensington, London, England, in 1867, being the daughter of John Tanner and Luigia (Romanini) Tanner. She was educated at private schools in England and Paris. In 1884 she was married to Patrick Campbell, of Stranmer, N. B., the second son of Patrick Campbell, manager of the Bank of India at Hong Kong. Her husband was killed in the South African war in 1900. She has one son, Alan Urquhart, formerly a cadet in the British Navy and now an undergraduate at Oxford, and one daughter, Stella, who recently was married at the age of seventeen, her husband being only two years her senior.

Mrs. Campbell first appeared with the Anomalies Amateur Dramatic Club at West Norwood, London, in 1886, and a year later began her professional career, touring England with the Ben Greet and Bandmann-Palmer companies. She first attracted marked attention by creating the title part in "The Second Mrs. Tanqueray" with George Alexander, at St. James's Theatre, London, in 1893. She later appeared with Beerbohm Tree in "John O'Dreams," and with John Hare in "The Notorious Mrs. Ebbsmith." In 1896 she played Juliet to the Romeo of Forbes Robertson at the Lyceum, and two years later toured Germany with him in Shakespearean plays. In 1900 she leased the Royalty Theatre, London, producing "The Canary," "Fantasticks," "Beyond Human Power" and several other plays.

Mrs. Campbell came to this country under the management of Liebler & Co. in 1901 and played a six months' engagement in repertoire. The following year she made another American tour under Charles Frohman, appearing in "The Joy of Living," by Sudermann, and "Aunt Jeannie," by E. F. Benson, among other plays. In 1904 she appeared with Sarah Bernhardt, playing "Pelleas and Melisande," by Maeterlinck, in French. The same year she made another American tour, with

an English translation of Sardou's "La Sorcière." In 1905 she again played in French with Madame Bernhardt in London and throughout England.

Mrs. Campbell's London address is No. 33 Kensington Square, W.

CALVE, MME. EMMA, grand opera prima donna, was born in Aveyron, in the South of France, in 1864. Her mother was a French woman and her father a Spaniard. He died when she was sixteen years old. She then went to Paris to study singing. She made her first public appearance at a benefit at Nice in 1881, and made her professional debut the following year at the Théâtre de la Monnaie, at Brussels, in Massenet's "Herodiade," with indifferent success. A tour through Italy followed, and there she saw Duse act. She studied the Italian actress' methods, and as a result made her first marked success as Ophelie in Thomas's "Hamlet."

In 1884 she first appeared in Paris, in "Aben Hamet." She achieved her greatest successes there at the Opéra Comique as Carmen and as Santuzza in "Cavalleria Rusticana." She first appeared in London in 1892, at the Royal Italian Opera. She made her first appearance in this country on December 20, 1893, at the Metropolitan Opera House, New York, as Carmen, and made an instantaneous success. Since then she has been with the Abbey, Schoeffel, Grau or the Conried managements almost every season. In 1905 she made a tour of the states at the head of a concert company, under the management of John Cort.

Her home is at the Château Cabrières, Cévennes, France.

CARLE, RICHARD, comedian, was born in Somerville, Mass. He was graduated from the High School in that city. He had gained a reputation as a platform humorist throughout New England before he made his first appearance on the regular stage, supporting James T. Powers and Peter F. Dailey, in "A Straight Tip." His next engagement was with Joe Ott, in "The Star Gazer," after which he played in "Excelsior, Jr.," and then made his first marked success in "The Lady Slavey." He afterward played principal comedy parts in "One Round of Pleasure," "In Gotham," "A Dangerous Maid," "Yankee Doodle Dandy," "A Greek Slave" and his own musical comedy "Mam'selle 'Awkins."

As a legitimate actor, Mr. Carle made a pronounced success in the part of the carpenter, Shossi Shmandrik, in Israel Zangwill's "Children of the Ghetto," produced in Washington on September 18, 1899. The following year Mr. Carle went to London as a member of the "An American Beauty" company. The play was a failure, but when the company presented "The Casino Girl" in its place Mr. Carle jumped into popularity with the Britishers.

Returning to this country, Mr. Carle starred in his own musical comedies, "The Mayor of Tokio" and "The Tenderfoot." The fall of 1906 he starred in "The Spring Chicken." Mr. Carle's New York home is No. 127 Riverside Drive.

CARLETON, HENRY GUY, playwright, was born at Fort Union, N. M., June 21, 1851. His father was the late General James H. Carleton, U. S. A. After being graduated from Clare College, San Francisco, Henry Guy Carleton entered the army, but soon resigned, and took up newspaper work on "The New Orleans Times" in 1877. There he won his spurs in the yellow fever epidemic of 1878. He soon afterwards went to New York, where he quickly earned a reputation as a humorist. His first dramatic work was "Memnon," an Egyptian

tragedy, which was purchased by the late John McCullough, but never produced. Other plays by Mr. Carleton, many of which have been successful, are "Victor Durand," "A Gilded Fool," played by Nat Goodwin; "The Butterflies," "The Lion's Mouth," and "Ye Early Trouble."

April 10, 1890, Mr. Carleton, who had married and been divorced, married Miss Effie Shannon, the actress. She obtained a divorce from him three years later. January 21, 1894, Mr. Carleton married Miss Olive May, a member of John Drew's company, then playing "The Butterflies" in Chicago. Mrs. Carleton is a daughter of Colonel Gordon A. May, of Chicago, and on her mother's side a grandniece of Daniel Webster. Mr. Carleton is a member of The Lambs and The Players, New York.

CARSON, MURRAY, actor and playwright, was born in London, of Scottish parents. As a youth he was secretary to the Rev. Dr. Joseph Parker, of the City Temple, London, but, finding the footlights more attractive than the pulpit, Mr. Carson, while still in his teens, obtained an engagement with the late Wilson Barrett, with whom he played in "Claudian," "The Lord Harry," "Hoodman Blind," "The Silver King," "Hamlet" and other plays. Since coming to the United States Mr. Carson has written many works in collaboration with Louis N. Parker, the best known of which is "Rosemary." In August, 1906, he made his first appearance in vaudeville at Keith & Proctor's Twenty-third Street Theatre, New York, in a one act play, "The Point of the Sword."

Mr. Carson is a member of The Lambs.

CARTER, MRS. LESLIE (MRS. WILLIAM LOUIS PAYNE), was born in Louisville, Ky., her maiden name being Miss Caroline Louise Dudley. On her father's death the family moved to Ohio, where Miss Dudley, still in her teens, met Leslie Carter, a wealthy Chicago lawyer, to whom she was married at Dayton, May 26, 1880. On May 22, 1889, Mr. Carter obtained a divorce. Mrs. Carter then decided to seek a stage career. It was not until she met David Belasco that she found a manager who saw in her the possibilities of an undeveloped talent. Under his tutelage she studied and worked, untiringly and unceasingly, until November 10, 1890, when she made her debut in New York in "The Ugly Duckling," by Paul Potter, Mr. Belasco giving her the principal part. The result was a failure. More training and hard work on the part of teacher and pupil followed, and better results came with the production the following year of "Miss Helyett," a comedy with music by Audran. Mrs. Carter played the part of a demure Quaker maiden in this for two years, improving constantly, and all the time being under Mr. Belasco's personal training.

In March, 1893, Mrs. Carter left the stage and dropped out of the public eye until 1895. These two years had been spent in further study and training in her New York apartments. In October of that year she appeared as a star in "The Heart of Maryland," written especially to display her talents by Mr. Belasco. In this she achieved the success she and Mr. Belasco had worked so long and hard for. She played Maryland Calvert in this country for three seasons, until April 9, 1898, when Mr. Belasco took the play to the Adelphi Theatre, London. There Mrs. Carter appeared as Maryland Calvert 145 times. This was followed by an even greater success, "Zaza," written by Mr. Belasco from the French play by Simon and Berton, which Réjane produced at the Vaudeville Theatre, Paris. After its initial production in Washington, December 26, 1898, Mrs. Carter was hailed by some critics as

the American Bernhardt. In April, 1900, she appeared with great success in "Zaza" at the Garrick Theatre, London.

"Zaza" was followed by "Madame Du Barry," written by Mr. Belasco, which was produced first at the New National Theatre, Washington, D. C., December 12, 1901, and opened in New York at the Criterion Theatre on December 25. The success of this was even more phenomenal than that of "Zaza," Mrs. Carter showing perhaps even more talent as an emotional actress than she had in the former play.

From that time until 1905 Mrs. Carter alternated in playing "Zaza" and "Madame Du Barry" to crowded houses all over the country. In 1905 she appeared in "Adrea," by Mr. Belasco and John Luther Long, at the Belasco Theatre, New York. This was withdrawn in the spring of 1906, and Mrs. Carter rested. In July of that year she started from her summer home at Shelter Island, New York, with a party of friends in several automobiles on a trip through the New England States. In the party were William Louis Payne of New York, an actor, who created the rôle of Mr. Leffingwell in Augustus Thomas's comedy "Mrs. Leffingwell's Boots," at the Lyceum Theatre, New York, in January, 1905, and Mrs. Carter's son by her first husband, Leslie Dudley Carter, who is 23 years old. When the party reached Portsmouth, New Hampshire, Mrs. Carter and Mr. Payne were married in an Episcopal church there, the date being July 13, and the rest of the party and the New York theatrical world did not know of the marriage until the following day. Mrs. Carter gave her age on the marriage license as 30. The result of this marriage was that Mrs. Carter and Mr. Belasco broke, although he had prepared a new play, in which she was to star, and Mrs. Carter went under the management of Charles B. Dillingham.

CAWTHORN, JOSEPH, comedian, was born in New York in 1868. He first appeared on the stage when he was three years old in a pickaninny minstrel entertainment at Robinson's Hall, New York. In 1872 he and his brother Herbert joined Haverly's minstrels and toured the country with them for four years, Joseph Cawthorn being Haverly's original "Mastodon." In 1876 he went to Europe, and for the next four years appeared there in the music halls and pantomime shows. Returning to the United States in 1880, he played in vaudeville until 1883, when he made a joint starring tour with his brother Herbert in "Little Nugget." He was next engaged as the principal comedian of Patti Rosa's company, and then appeared for a season in the same capacity with the Gladys Wallis company. In 1895 he reappeared as a star in "A Fool for Luck," his success in this putting him in the front rank of light comedians. After playing the leading comedy parts with Corinne and in "Excelsior, Jr.," with Sadie Martinot he played a leading part in "Nature" at the Academy of Music, New York, in 1897. A starring tour to the Pacific Coast in "Miss Philadelphia" was followed by his engagement for the role of Boris with Miss Alice Nielsen in "The Fortune Teller." In 1906 he was the star of John Philip Sousa's comic opera "The Free Lance," which had a successful run at the New Amsterdam Theatre.

CARTON, R. CLAUDE (R. C. CRITCHETT), playwright, was born in London about fifty-five years ago, being the son of Dr. George Critchett, a well known oculist and brother of Sir G. Anderson Critchett. While playing Rosencrantz to the Hamlet of Miss Marriott in Hull in 1876 Mr. Carton met and married a daughter of the late Henry Compton (Charles Mackenzie), a famous comedian and the founder of one of the best known families of English

actors. Mr. Carton is best known in America as the author of "Lord and Lady Algy," "Liberty Hall," and, more recently, "Mr. Hopkinson."

The production of "The Great Pink Pearl" at the Criterion Theatre, London, nearly twenty years ago, was Mr. Carton's debut as a playwright. The play was a great success, and since then Mr. Carton has devoted himself exclusively to the dramatist's art. His best known plays, in addition to those already mentioned, are "Sunlight and Shadow," "Robin Goodfellow," "The Tree of Knowledge," "The Home Secretary," "The Squire of Dames," "The White Elephant," "Wheels Within Wheels," "The Treasure," "The Pointsman," "Lady Huntworth's Experiment," "The Undergraduate," "Public Opinion," "The Rich Mrs. Repton," "A Clean Slate," and "The Undercurrent."

Mr. Carton lives with his wife and one daughter at The Red Lodge, Acton, near London. He is a dapper little man, always faultlessly dressed, and his chief recreation is riding and driving. He is a member of the Garrick and the Savage clubs, London.

CARUS, MISS EMMA (MRS. HARRY JAMES EVERALL), comedienne and singer, was born in Berlin, Germany, March 18, 1879. Her father, Carl Carus, was a manager, and her mother, Henrietta Rolland, a prima donna of some note. Miss Carus sang in public when she was six years old, and, coming to this country after completing her musical education, adopted the stage as a profession when she was fifteen years old. She appeared in various minor parts in light opera and musical comedy until 1900, when she played her first important part, that of Lady Muriel in "The Giddy Throng," replacing Lady Francis Hope (May Yohe), at the New York Theatre, New York.

She became a popular favorite and remained a member of the New York Theatre musical stock company for three years, during which she created the parts of Nancy in "The King's Carnival" and Jane Bowlingbrook in "The Hall of Fame." She was the Mrs. Jack Orchard of "The Defender," produced at the Herald Square Theatre, New York; the Countess von Lahn in "The Wild Rose"; the Princess Yo San in the burlesque of "The Darling of the Gods," "The Darling of the Gallery Gods," produced at the Broadway Theatre, New York, and Mrs. Jane Habicomb in "The Medal and the Maid," at the Broadway, in the last named of which she made popular the "Zanzibar" song. The season of 1905-'06 she appeared as Lady Peacock in "Woodland." She was married June 25, 1905, to Harry James Everall, a New York business man. Her address is No. 200 West 70th Street, New York.

CHASE, MISS EDNA, aetress, was born in New York City September 29, 1888, her parents being Warren E. and Mary Johnson Chase. She was led to go on the stage by the success which met her daneing and singing at amateur entertainments, being twelve years old when she made her first public appearance. She made her stage debut on January 26, 1903, at Weber & Fields's Music Hall, New York, in "Twirly Whirly," beginning in the chorus. She continued there until 1905, her work in the mean time having advaneed her to one of the smaller roles, when she went on a vaudeville tour in John Mason's "Soeiety Belles," with Miss Lillian Doherty. In 1906 she was engaged to play Dorothy in "The Tourists." Miss Chase is an expert swimmer and horseback rider. The prowess of Miss Chase as a horsewoman was put to the test in the summer of 1906 by an exploit whieh gained her much notice. While visiting her aunt in Sullivan County, New York, she undertook to ride a Western broneho, and, having no side saddle, she rode like a man. Alarmed at the report of a gun, her horse ran away on a narrow mountain bridle path, and, to add to the danger, the girth of the saddle broke. Miss Chase had such a good grip that the saddle remained in place, but, realizing the peril should the horse shy or swerve, she worked herself free of the saddle and dropped it to one side. The horse ran fully two miles through the bridle path and then came out on a sandy road, and it was only a question of time before it tired itself out.

CHAMBERS, HADDON, playwright, was born at Stanmore, near Sydney, Australia, in 1861, being the son of John Ritehie Chambers. Mr. Chambers began life as a clerk under his father, who was in the Colonial Civil Service. He afterward was a rider on an Australian cattle range. Going to London in 1880, Mr. Chambers began a literary eareer. His first important play was "Captain Swift," produeed by Beerbohm Tree at the Haymarket, London, in 1888. His other notable plays are "The Idler," "John a-Dreams," "The Tyranny of Tears." "The Honorable Herbert," "The Old Lady," "The Awakening" and "The Golden Silence." He is part author of "The Fatal Card," "Boys Together" and "The Days of the Duke."

CHAMBERS, KELLETT, playwright, brother of Haddon Chambers, was born in Sydney, Australia. He studied law for a time, but deserted it for journalism. In 1888 he went to London, where his brother had already won fame as the author of "Captain Swift." He eame to this country in 1891 and engaged in newspaper work in New York and San Francisco. In 1901 he married Mrs. Mary Davison, better known to the public as "Kate Carew," caricaturist and interviewer, and to artists, under her own name, as a portrait painter.

Mr. Chambers's first play, "Abigail," was produced at the Savoy Theatre, New York, in 1905, Grace George starring in it. His second, "Frenzied Finance," a

farce, followed at the same theatre. In 1906 he made a four-act stage version of Charles Dickens's favorite novel "David Copperfield," which Charles Cartwright produced in England under the title "Dan'l Peggotty." Mr. Chambers's address is American Dramatists' Club, No. 114 West 40th street, New York.

CLARK, MISS MARGUERITE, comic opera soubrette, was born in Cincinnati, being the daughter of A. J. Clark, a prominent merchant of that city. Her parents died before she was eleven years old, and an elder sister took charge of her, placing her to be educated in the Brown County Convent, Ohio, where she remained for three years. As a child Miss Clark had proved herself an entertainer of ability in amateur theatricals and charitable entertainments, and when she left the convent she decided on a stage career. On the advice of J. K. Murray and his wife, Clara Lane, with whom she was acquainted, Miss Clark joined the chorus of the repertoire company with which they were playing in Baltimore and made her stage début in that city under the management of Milton Aborn. In a short time she was graduated from the chorus to a speaking part. After remaining with this company several months she went to New York, and there accepted a place as understudy in George W. Lederer's "Belle of Bohemia" company, meanwhile continuing vocal study. She sang the prima donna rôle on several occasions, and did it so well that she obtained an engagement to play the soubrette rôle in "The Burgomaster." Appearances with Dan Daly, in "The New Yorkers" and in "The Wild Rose," at the Knickerbocker Theatre, New York, led to her signing with De Wolf Hopper and playing the rôle of Polly, in "Mr. Pickwick." This part started her on the road to popularity, and her playing of Mataya, the rôle of Della Fox in the original company, in a revival of "Wang," following an engagement with the "Babes in Toyland" company, established her place. She made the greatest success of her career as Sylvia, with De Wolf Hopper, in De Koven and Rankin's comic opera "Happyland," which had a long run at the Lyric Theatre, New York, the season of 1905-'06 and on tour the fall season of 1906.

CLARKE, CRESTON, actor and playwright, the second son of the late John Sleeper Clarke and Asia Booth Clarke, and brother of Wilfred Clarke, was born in Philadelphia August 30, 1865. In his youth he went with his father to London, and there and in Paris received his education. He made his first professional appearance at the Adelphi Theatre, London, in the company of his uncle, Edwin Booth, his role being that of Francois, in "Richelieu." From 1882 to 1886 he played in London and the provinces in the company of his uncle and in support of his father. He became a member of Lester Wallack's stock company in 1886 in New York, and when it went out of existence joined Augustin Daly's stock company. Mr. Clarke organized his own company and made his first appearance as a star in 1887, opening with "Hamlet" at Richmond, Va., in which town his

grandfather, Junius Brutus Booth, made his first appearance in America. For ten years Mr. Clarke toured at the head of his own company, playing "The Merchant of Venice," "Richelieu," "The Fool's Revenge," etc. In 1897 Mr. Clarke produced his own romantic play "The Last of His Race." The season of 1905-'06 Mr. Clarke starred in "Monsieur Beaucaire." Mr. Clarke married, April 17, 1895, Adelaide Prince, an actress. He is a member of The Players, New York.

CLARKE, HARRY CORSON, comedian, was born in New York, being the son of H. G. Clarke and Mrs. Adele Clarke. His mother played with Edwin Forrest, Charlotte Cushman, E. L. Davenport and Edwin Booth, and his grandfather was the stage manager at Barnum's Museum in its palmiest days. He began his stage career in his youth by playing with his mother and acting as advance agent for various companies, but made his real debut as an actor in 1884, when he played a part in "The Lights of London." He next played a season of repertoire with Maud Granger's company and then appeared in the initial production of "Beauty" at Wallack's Theatre, New York. His next role was that of the Stage Manager, in "Mam'zelle." For several years thereafter he played in various stock companies, it being his boast that he played two hundred and fifty eccentric roles in as many consecutive weeks. He has been most successful as comedian and stage manager of the stock company at the Lyceum Theatre, Denver, and comedian of the Columbia Theatre stock company, San Francisco. With the latter company he had two successful seasons in Honolulu. In 1897 he first appeared as a star in "What Happened to Jones." This lasted for three seasons. Then he starred in "What Did Tomkins Do?"

CLARKE, GEORGE, actor, was born in Brooklyn, June 28, 1840. He was educated in Richmond, Va. His first appearance on the stage was with the Richmond Dramatic Association as the Prince of Wales, in "Richard III.," in the old Richmond Theatre, September 8, 1855. "Barnstorming" followed until Mr. Clarke was at the old Holliday Theatre, Baltimore, in 1858. For the next three years he was with P. T. Barnum, at Barnum's Museum, Broadway and Ann street, New York. He is the only surviving member of that company. In Mrs. John Wood's company he appeared in Augustin Daly's "Breaking a Butterfly," and he played Bob Brierly, in "The Ticket of Leave Man," at the New York Theatre under Mark Smith and John Lewis Baker. At the Worrell Sisters' New York Theatre he appeared in a dramatization of Henry Ward Beecher's "Norwood," by Augustin Daly and Joe Howard. In 1868-'69 he was stage manager and leading man with Edwin Forrest, and the following season was at Daly's Fifth Avenue Theatre, in 24th street, New York. He was next with Lester Wallack for a short time, and left him to take the management of Lina Edwin's Theatre, opposite the New York Hotel.

In the fall of 1871 Mr. Clarke joined the late W. J. Florence's company for his production of "Eileen Oge" at the Grand Opera House, New York, and finished that season at the Varieties Theatre, New Orleans, Lawrence Barrett being stage manager and little Minnie Maddern, now Mrs. Fiske, being the child of the company, which included Stuart Robson and Augustus Pitou. In 1873 Mr. Clarke again joined Augustin Daly at the Fifth Avenue Theatre. The following year, after the New Year's matinee, the theatre was destroyed by fire. After supporting Mrs. Clara Rousby at the Fourteenth Street Theatre, Mr. Clarke went to England, where he played in "Proof Positive," at the London Opera Comique, and with

Charles Wyndham in "Pink Dominoes." He also toured the country as Con. in "The Shaughraun."

In the fall of 1879, after appearing in "Rescued," under the management of Dion Boucicault at Booth's Theatre, Mr. Clarke produced "Hearts of Steel" at Niblo's Garden, New York. In January, 1882, Mr. Clarke joined Miss Fannie Davenport's company. He was in the cast of "American Born," produced by Charles Frohman at Havlin's Theatre, Chicago. In May, 1884, he played Inspector Byrnes, in "The Pulse of New York," at the Star Theatre. In 1885-'86 he was at Wallack's Theatre. He next enlisted under the banner of Augustin Daly, remaining with him until the manager's death in 1897. Mr. Clarke's last engagement was as Senator Bender of Oregon, in "The Embassy Ball," produced in the spring of 1906 by Charles Frohman at Daly's Theatre, New York. Mr. Clarke died on October 3, 1906.

CHERRY, CHARLES, actor, was born in England, none of his relatives ever having been connected with the stage. He began business as a banker's clerk in London, after having graduated from Oxford University. He was an enthusiastic amateur actor, taking even more pleasure in facing the footlights than in counting five-pound notes, and after playing several leading parts successfully he determined to adopt the stage as a profession. After some experience in England, playing small parts in several companies and gradually winning his way from "juvenile leads" to parts of importance, he came to this country in 1899, opening at Wallack's Theatre, New York, in "A Ray of Sunshine." He was then leading man with Mary Mannering for a season, and with Henrietta Crosman, in "The Sword of the King," and Elsie De Wolfe, in "Cynthia." The season of 1903 he began an engagement as leading man in support of Maxine Elliott, which position he has since retained, playing with her in "Her Own Way" and "Her Great Match."

Within the last two years Mr. Cherry has also played in London with Ethel Barrymore, in "Cynthia"; with Miss Elliott, in "Her Own Way," and with Mr. and Mrs. Forbes Robertson, in "Mice and Men." He goes to England in the spring of each year, returning to this country for the fall season. Mr. Cherry's New York address is The Broztell, Fifth avenue and 27th street.

CHEATHAM, MISS KITTY, actress, was born in Nashville, Tenn., being the daughter of Colonel Richard Cheatham, three times Mayor of Nashville, and a granddaughter of General Richard Cheatham. She began her stage career in 1887 by playing Daisy Brown, in "The Professor," and the same year was engaged by Colonel McCaull to understudy Miss Bertha Ricci, the prima donna of his opera company. Before the season was over Miss Cheatham had succeeded Miss Ricci and sang the principal parts in "Falka" and "The Black Hussar." Miss Cheatham's first appearance in New York was at the Casino, where

she appeared as Cerise, in "Erminie," in the long run of that opera. She next became a member of Augustin Daly's company and went to the front in that as Bizarre, in "The Inconstant." Among her other roles were Titania, in "A Midsummer Night's Dream," and Jaquenetta, in "Love's Labor's Lost." She was the original Winny, in "The Last Word."

Miss Cheatham remained many years with the Daly organization, and after leaving it played many leading parts. Of late she has devoted herself chiefly to public readings and charitable performances. The summer of 1906 Miss Cheatham gave dramatic recitals in Europe, returning to New York in August.

COGHLAN, MISS GERTRUDE EVELYN (MRS. AUGUSTUS PITOU, JR.), actress, was born in England in 1876, being the daughter of the late Charles Coghlan, the well known actor, and niece of Miss Rose Coghlan. She inherited her father's talents, and was a student at the Art School of South Kensington, London, where she became proficient in black and white drawing and in water color painting. Coming to this country with her father, Miss Coghlan made her first appearance on any stage as Mion, in "Diplomacy," at Detroit, January 16, 1893, when she was seventeen years old. Her debut was in the nature of an accident, for one of the actresses in the company was taken suddenly ill and Miss Coghlan took her place. She was so successful in this that her father began at once to prepare her for a stage career. Her training completed, she played important parts in many companies, and was for a time leading woman at Proctor's Fifth Avenue Theatre, New York. The season of 1905-'06 Miss Coghlan played Shirley Rossmore with the Western "Lion and the Mouse" company, which had a long run at the Illinois Theatre, Chicago. She was married to Augustus Pitou, Jr., a son of the well known New York theatrical manager, on July 1, 1906, the marriage being kept secret for a time.

COGHLAN, MISS ROSE (MRS. JOHN T. SULLIVAN), actress, was born in Peterborough, England, in 1853. Her father was Francis Coghlan, publisher of Coghlan's Continental Guides and a friend of Charles Dickens. Her brother was the late Charles Coghlan, the well known actor. Her sister-in-law, when Rose was little more than a child, put her on the stage, her first appearance being as one of the witches in "Macbeth," in Greenwich, Scotland. Soon afterward she won favor as Tilly Price in a stage version of "Nicholas Nickleby" at the Court Theatre, on her first appearance in London. After she had played engagements with Adelaide Neilson and J. L. Toole, E. A. Sothern brought her to this country in 1871, and she made her first appearance in a dramatization of "The Woman in White," by Wilkie Collins. She then played a season with the Lydia Thompson English Burlesquers at Wallack's Theatre, New York. In 1873 she returned to England to support the late Charles Mathews. After a season with John Hare Miss Coghlan supported Barry Sullivan, the tragedian, in Shakespearian parts, one of her principal roles being that of Viola, in "Twelth Night." She was in the original cast of "East Lynne," at the St. James's Theatre, and created the part of Lady Manden, in "All for Her."

In 1877 Miss Coghlan returned to this country to be leading woman of Lester Wallack's Theatre. Her first role was Clarissa Harlowe. Her greatest success during the nine years she remained with Wallack was as Stephanie, in Herman Merrivale's "Forget-Me-Not." She also achieved distinction in "A Scrap of Paper," "The World," "The Silver King" and "Moths." The last performance of

the famous stock company at Wallack's was on May 5, 1888, when Miss Coghlan played Lady Teazle, in "The School for Scandal." She was also the Player Queeen in the star cast which appeared in "Hamlet," May 21, 1887, to mark Lester Wallack's retirement from the stage.

Returning to England in 1892, Miss Coghlan played the Countess Zicka in a revival of "Diplomacy," and two years later was seen in this country in Oscar Wilde's "A Woman of No Importance." In 1895 Miss Coghlan starred in "Diplomacy" and "Forget-Me-Not," her husband, John T. Sullivan, being her leading man. She obtained a divorce from him a few years ago. The last two seasons Miss Coghlan starred in sketches in the vaudeville houses.

In July, 1902, Miss Coghlan became a naturalized American citizen, and engaged in stock raising on her ranch in Montana.

COHAN, GEORGE M., actor, manager, playwright and song writer, was born in Providence, R. I., July 4, 1878. His father was Jerry J. and his mother Helen F. Cohan, both of whom were well known on the stage and are now playing in their son's company. He was ten years old when, in the city of his birth, he made his first stage appearance in a play written by his father and in a company of which his mother was the business manager and treasurer. The same season he appeared in his first musical specialty, playing the violin at Haverstraw, New York. The two following seasons he toured the country with his father and mother in a play written by his father, "The Two Barneys." In 1890 he played the Boy, in "Peck's Bad Boy." Soon afterward the Four Cohans, father, mother, George and his sister, Miss Josephine, took the vaudeville field and became one of the most successful of the headliners. One of George M. Cohan's first essays in the playwriting line was the sketch "The Wise Guy," played by the Four Cohans. "The Governor's Son," later lengthened into a three act play, was another which served them well.

His first complete play was "Running for Office," in which the Four Cohans headed their own company. It was with "Little Johnny Jones," however, that Mr. Cohan achieved his first great popular success as a writer of comedy and music and as a comedian. This musical comedy was first produced October 10, 1904, and was played continuously until April 12, 1906. It made a fortune for its author, who was also its owner, manager and star. This was followed by another musical comedy, equally as successful, "Forty-five Minutes from Broadway," first produced September 25, 1905, of which Mr. Cohan was again the author.

In February, 1906, Mr. Cohan staged his fifth play, another musical comedy, "George Washington, Jr.," first produced at the Herald Square Theatre, New York. "Popularity," produced at the Lyceum Theatre, Rochester, N. Y., in the fall of 1906, was the first of Mr. Cohan's plays without a musical setting. He has been a most prolific song writer, and his melodies have been whistled by the public from

the Atlantic to the Pacific. He married Ethel Levey, an actress, who now appears with him in his plays. He is to-day one of the most prominent managers in New York, Samuel H. Harris being his partner. His New York address is Cohan & Harris, New Amsterdam Theatre Building.

COLLIER, WILLIAM, actor, was born in 1868. When he was ten years old he ran away from school to join a juvenile "Pinafore" company, from which he received a salary of $3.50 a week, with $1.50 extra for handling baggage. In the company he was understudy for Arthur Dunn, who played Dick Deadeye, but before the season closed Collier had gone on for nearly every part in the opera, including Josephine and Little Buttercup. Although his parents were players, they forced the boy to go to school until 1882, when he got a place as call boy at Augustin Daly's Theatre. During the six years he stayed there he played several small parts, among them being the page in "Taming of the Shrew"; Starveling, in "A Midsummer Night's Dream," and Simple, in "The Merry Wives of Windsor." In the character of a dude, and without a line to speak, in "Samson and Goliath," Mr. Collier appeared to such advantage that he was engaged by John Russell, manager of "The City Directory" company, and opened in the parts of the Elevator Boy and the Stage Manager. In the latter he had only six lines to speak, but he developed the character until it became the principal one in the piece. He could not do a step of dancing, but, finding it necessary, practised until he became one of the most original dancers on the stage.

Mr. Collier for years played eccentric comedy parts in the Hoyt farces, and it was not until 1901 that he became a star. His work in "The Man from Mexico" and in "Mr. Smooth" led to his appearance as such in that year at the Madison Square Theatre, New York, February 11, in "On the Quiet," by Augustus Thomas. Mr. Collier played this comedy for two seasons, and then joined the forces of Weber & Fields at their New York Music Hall. Subsequently he took "On the Quiet" to London, where he was successful. Returning to this country, Mr. Collier was starred in several comedies which failed. In the spring of 1906 he sailed with his own company for Australia, after an exciting experience in San Francisco during the earthquake and fire.

Some years ago Mr. Collier married Louise Allen, a comedy actress, who appeared with him in many of his successes. They were legally separated in 1905.

CONRIED, HEINRICH, manager and Metropolitan Opera House director, was born at Bielitz, Silesia, Austria, on September 13, 1855, being the son of Joseph and Gretchen Conried. His father was the proprietor of a large yarn factory. He made his debut at the Burg Theatre, Vienna, on February 23, 1873. He remained there for over two years, and then went to the National Theatre, in Berlin. When Dr. Foerster became chief stage manager of the Leipzig Stadt Theatre he engaged Mr. Conried to play leading rôles. He was not twenty-one when he became manager of the Stadt Theatre, at Bremen. His success there was so marked that it attracted the attention of Adolph Neuendorff, then manager of the Germania Theatre, New York, and he engaged Mr. Conried as chief stage manager. Thus it was in 1878 that Mr. Conried first faced an American audience. In 1881 he was engaged as stage director of the Thalia Theatre, and soon afterward he undertook its management with Karl Hermann. In 1882 he became artistic manager of the Casino, New York. "Nanon," "Amorita," "The Gypsy Baron," "Poor Jonathan" and "Apollo" being produced

there under his direction. In 1893 he took the management of the Irving Place Theatre (then known as Amberg's Theatre). Up to February 23, 1898, when he celebrated the twenty-fifth anniversary of his entrance on the stage, he had presented 270 plays at the Irving Place Theatre. In 1904, when Maurice Grau retired as director of the Metropolitan Opera House, Mr. Conried was chosen by the stockholders to become his successor. Mr. Conried married in New York, in 1888, Augusta Sperling. He is a graduate of the Obercalschule, Vienna, and has received the degree of A. M. from the University of Pennsylvania. He has been decorated with the Order of the Crown by Germany, the Crown of Knighthood of the Franz Josef Order by Austria, the Order of Art and Science by Italy and Belgium, and the Order of the Crown by the King of Italy. He is a member of the Board of Germanic Languages and Literature of Harvard University and Vassar College. He lives at No. 65 West 71st street, New York, and has a summer home at Asbury Park, N. J.

CORBETT, JAMES J., actor, was born in San Francisco, in September, 1866. His father, Patrick Corbett, came from Ireland in 1854 and settled in New Orleans. He married in 1858 and went to San Francisco. James J. Corbett was graduated at the age of sixteen from the Sacred Heart College in San Francisco and obtained a place as a clerk in the Nevada Bank, where he remained until, as a member of the Olympic Athletic Club, he developed remarkable skill as a boxer. Becoming a professional pugilist, he attained extraordinary popularity and became the champion heavyweight of the world by knocking out John L. Sullivan in New Orleans, September 7, 1892. After playing in vaudeville sketches and athletic parts in various plays, he made his first appearance on the stage as a star in a play written for him and called "Gentleman Jack," in Elizabeth, N. J., October 2, 1892. Since then he has appeared chiefly in sketches at vaudeville houses. In the fall of 1905 Mr. Corbett appeared in "Cashel Byron's Profession," by George Bernard Shaw, at Daly's Theatre, New York, but the play was a failure.

CORINNE, ———, comic opera prima donna, was born Christmas Day, 1875, in Boston, and made her first public appearance four years later at the Boston National Baby Show. She was adopted a year later by Mrs. Jennie Kimball, an actress, who was the wife of Thomas Flaherty, a piano dealer of Boston. Mrs. Kimball exploited "The Little Corinne" as a child actress from the time she was six years old, making continuous tours all over the country, but maintaining a home in Philadelphia and perpetually fighting Prevention of Cruelty to Children societies. Corinne's first part was Little Buttercup, in "Pinafore," but when she was still a child she starred in the prima donna roles in "Olivette," "The Mascotte" and dozens of light operas. She made her most conspicuous success when she was fifteen in "Monte Cristo, Jr.," which was produced in New York in 1888.

The mystery concerning the parentage of Corinne (she has never been known by any other name) was carefully fostered by Mrs. Kimball for advertising purposes, and at various times it was given out that she was the offspring of derelict nobility and had been snatched from dreadful surroundings by Mrs. Kimball; that she was an octoroon, and that she was the daughter of H. R. Jacobs and an Italian wife, although the well known manager never had an Italian wife.

Mrs. Kimball died in her private car at the Union Station, St. Paul, Minn.,

March 23, 1896, and it was then said that she had left Corinne a large fortune, the proceeds of profits from the Kimball Opera Company, which for years she had managed with Corinne as the star. Since then Corinne has played many engagements in musical comedies and in vaudeville. In the fall of 1906 she was starred in the part originally played by Miss Fay Templeton in "Forty-five Minutes from Broadway."

COULTER, FRAZER, actor, was born at Smiths Falls, near Kingston, Canada, August 20, 1848. He adopted the stage permanently in 1875, having previously played in several amateur performances and in a few scattered legitimate productions. His early stage training was a varied one, appearances with Mrs. Sheridan Shook, as Joseph Surface, in "Lady Teazle"; as Phileas Fogg, in "Around the World in Eighty Days," at the old Niblo's Garden; the leading juvenile rôle in Mrs. Bartley Campbell's "The Vigilantes" and support of stars like John Owens, John Gilbert, Lawrence Barrett, Fanny Davenport and Frederick Warde giving him a liberal education. In 1879-'80 he was with Stuart Robson and William H. Crane, appearing with them in "A Comedy of Errors," "Sharps and Flats" and other of the earlier plays which made Crane and Robson so successful as a team. Mr. Coulter played the part of Lord Travers in the original production of "Hazel Kirke" and supported Thomas W. Keene as leading heavy man in that actor's first starring tour. In 1882 he was a member of the Boston Theatre stock company, appearing there as the Spider, in "The Silver King." He was Miss Rose Coghlan's leading man the first year she appeared as a star, and then for two years was a member of the famous Boston Museum stock company, appearing there with Richard Mansfield in the original production of "Dr. Jekyll and Mr. Hyde." In a period of two consecutive weeks at the Boston Museum he played fourteen different roles, a new one every night. He played in "Harbor Lights" in its seventeen weeks' run in Boston, and was the Count Orloff of "Diplomacy" in its production at the Herald Square Theatre in New York. Later appearances have been in "Sporting Life," at the Academy of Music, New York, and with Robert Edeson. In the spring of 1906 he played ex-Judge Stott, in "The Lion and the Mouse," in its long run at the Lyceum Theatre, New York.

COWLES, EUGENE, opera singer and actor, was born in Stanstead, Quebec, Canada, being the son of Dr. C. W. Cowles. He went to Chicago as a youth to become a clerk in the First National Bank. While there he sang in church choirs. In 1888 he joined the Bostonians, at Ford's Theatre, Baltimore, making his first appearance on the professional stage as Squire Bantam, in Stevenson and Cellier's comic opera "Dorothy."

For ten years Mr. Cowles sang the principal basso parts with the Bostonians, making his most noted success as Will Scarlett, in Smith and De Koven's "Robin

Hood." On the dissolution of the organization Mr. Cowles became leading man of the Alice Nielsen Opera Company, playing in "The Fortune Teller" in 1898. He also sang in grand opera in London. His last engagement was in the comic opera "The Alcalde," produced at the Grand Opera House, Chicago, under the management of J. K. Hackett, June, 1906. Mr. Cowles has composed many songs, the best known being "Forgotten," "Once in a Purple Twilight" and "Crossing the Bar."

Mr. Cowles married Miss Louise Cleary, May 23, 1898. His home is in Derby Line, Vt.

COURTLEIGH, WILLIAM, actor, was born in Guelph, Ontario, and reared and educated in St. Louis, Mo. While studying law at Washington University he became a member of the McCullough Club, an amateur dramatic organization, and before he was twenty years old he had attracted attention as an amateur actor. The manager of a road company, impressed by Mr. Courtleigh's talents, offered him a place and asked him to construct a melodrama from a scenario he already had in hand. Mr. Courtleigh built the play (it was called "Brother and Sister"), gave up his law books and signed a contract with the manager. After a season with John Dillon's company, Fanny Davenport engaged Mr. Courtleigh to play the rôles of Jean de Sereux, in "Fedora," and Thyseno, in "Cleopatra." He also had an important part in "La Tosca," and it was in Miss Davenport's company that he first appeared in Broadway, New York.

His next engagement was with Augustin Daly's stock company, he appearing with that organization in "Taming of the Shrew" and in "The Foresters" with Ada Rehan. He succeeded Robert Hilliard as the hero of "Blue Jeans," played the leading rôle in "In Old Kentucky," and was leading man for Helen Dauvray in "That Sister of His" in succession, and then followed Wilton Lackaye in the principal rôle in "The District Attorney." He was the John Swiftwind of "Northern Lights," the first of the Indian plays. With the company of Margaret Mather and E. J. Henley he played Posthumus, in "Cymbeline"; Romeo, to Miss Mather's Juliet; Rudolph, in "Leah," and Orlando, in "As You Like It." After appearing in the title rôle in "The Man of Honor," he was engaged by Daniel Frohman for the Lyceum Theatre Stock Company. He first appeared at the Lyceum in "The Princess and the Butterfly," and when James K. Hackett became ill Mr. Courtleigh took his place in the leading rôle in that play. After appearing in "The Tree of Knowledge," "Sporting Life" and "Trelawney of the Wells," he supported William H. Crane, in "A Rich Man's Son," and was the King Charles of Henrietta Crosman's production of "Mistress Nell." He also played John Ridd, in the production of "Lorna Doone," which ran eight weeks at the Grand Opera House, Chicago.

He next starred in "Lost River," supported Virginia Harned, in "Alice of Old Vincennes," and Maxine Elliott, in "Her Own Way." He also supported Clara

Bloodgood, in "The Coronet of the Duchess," and James K. Hackett, in "The Fortunes of the King." In the summers of 1904 and 1905 he headed stock companies in Providence, R. I., and Boston, Mass. In 1906, after being featured in the unsuccessful "The Redemption of David Corson" and playing Charles Hawtrey's part in "The Lucky Miss Dean," he went into vaudeville with R. C. MacCulloch's one act play "The Third Degree." In this Mr. Courtleigh assumed eight different rôles. Mr. Courtleigh is married, and has a son, William Courtleigh, Jr. He is president of the Actors' Society of America and a member of The Players, The Lambs and Green Room Club. His home is at No. 304 Second avenue, New York.

CRABTREE, MISS CHARLOTTE (LOTTA), actress, was born in Grand street, New York, November 7, 1847. Her father and mother had emigrated from Lancashire, England. Previous to going to San Francisco, in 1851, her father kept a book store in Nassau street. When she was nine years old Lotta began singing in public resorts in California settlements, her first appearance being at Laporte, in Rabbit Valley, Sierra County, at a concert given by an amateur violinist, an Italian named Bona. Her first real appearance as an actress was at Petaluma, in 1858, as Gertrude, in "The Loan of a Lover" For two or three years following she travelled about California with her mother, both being members of a vaudeville troupe. In San Francisco, as a child, she appeared at Wilrert's Melodeon, her usual reward being a shower of gold pieces flung to the stage by the miners in the audience. Her earliest successes were made as Paul, in "The Pet in Petticoats"; as Liddy Larrigan, in "Family Jars," and as Little Nell, in "The Old Curiosity Shop."

Lotta's first appearance in New York was at Niblo's Garden in 1864. Three years later she leaped into popularity as the feature of a summer season at Wallack's, playing the Marchioness to the Dick Swiveller of J. C. Williamson. Then followed seasons of great success at Niblo's, the Olympic and at Booth's Theatre. In 1883 Lotta visited London, playing "Musette" there, December 22, under the management of Harry Jackson, at the Opéra Comique. This was a failure, but a month later she gained appreciation in Little Nell and the Marchioness.

Prominent among the many parts played by Lotta were Fanny Gribbles, in "An Object of Interest"; Tartarin, in "The Seven Sisters"; Jennie Leatherlungs, in "Jennie Lind"; Judy, in "Ireland as It Was"; Sam Willoughby, in "The Ticket-of-Leave Man"; Captain Klopper, in "Catching the Governor"; Andy Blake, in "The Female Detective"; Nancy, in "Irish Assurance"; Kip, La Cigale, Pocahontas, Fanchon, Dick Wastrell, in "Old London," and Nan, in "Nan, the Good for Nothing."

Lotta met with a serious accident while playing in Newark, N. J., in 1890, and has now practically retired from the stage. Her home is at No. 59 West 51st street, New York. She has a summer place at Lake Hopatcong, N. J.

CRANE, WILLIAM H., actor, was born in Leicester, Mass., April 30, 1845. His family soon afterward moved to Boston, and there, at the old Brimmer School, which overlooks the stage entrance to the Hollis Street Theatre, the boy Crane was sent to be educated. He was better at mimicking his fellows and his teacher than at his lessons, because he would mimic and would not study. One vacation his father got him a job in a music publishing house. Nothing seemed to go right in the store after Crane entered it. All of the employes appeared to have a great deal to do in the basement. The proprietor

found that young Crane was the magnet. As often as he could the youth would give imitations of the actors he had seen, for he was passionately fond of the theatre, and would sing the songs which were popular at the time. He lost his job. One day a playmate asked him if he could sing. Crane said "Yes." "Come and see my mother, then," said the boy, "and maybe you can come with us. We are actors." The boy's mother was Mrs. Harriet Holman, who had been a celebrated actress in her time. She had formed a little company of her own, and used to tour the country, presenting a repertoire of plays, farces, pantomimes and operettas. In the company were three of her own children. Perugini was also a member, and so were William Davidge, Jr., Charles Drew and others who became prominent on the stage. After Mrs. Holman had heard Crane sing she sent for his father, and the result was that the youth was apprenticed to her, he to give his services in return for his training and board.

Crane made his first appearance in public in Mechanics' Hall, Utica, N. Y., on July 13, 1863, as the Notary, in "The Daughter of the Regiment." For eight years he remained with the Holman company, and it was eight years of hard work. In those days a bill of an evening would as a rule include a little farce, a comedy, a pantomime and a one act operetta, and in addition to appearing in all of them Crane would sing and dance between acts. Leaving the Holmans, Crane became the low comedian of the Alice Oates company. Mr. Crane believes that Mrs. Oates was the first to start the musical comedy idea. She would insert in some of the comedies airs from the operas, and her success was pronounced. Between seasons with this company Crane went to Boston, and was the first of many comedians to play the part of Le Blanc, in "Evangeline."

After being low comedian in the Hooley Stock Company, of Chicago, Crane took a part in a play called "Our Boarding House," produced at the Park Theatre, in New York. In the company Crane met Stuart Robson. At the end of the season the two men decided to star together, which they did with success for a number of years. They made a number of important productions, and staged "The Comedy of Errors," "The Merry Wives of Windsor" and other classical plays. Years ago the best seats in the theatres around the country were sold for a dollar. Robson and Crane made the first advance on this price while they were presenting "The Comedy of Errors." They made the price of the best seats for their performances a dollar and a quarter. One of their best remembered successes was "The Henrietta." The actors separated in 1889, since which time Mr. Crane has devoted himself almost exclusively to the production of American plays. Among these have been "Newport," by Clinton Stuart; "The Senator," by David D. Lloyd and Sydney Rosenfeld; "On Probation," by George H. Jessop and Brander Matthews; "For Money," by Clay M. Greene and Augustus Thomas; "The American Minister," by Paul M. Potter; "Brother John," by Martha Morton; "The Pacific Mail," by Paul M. Potter; "His Wife's Father," by Martha Morton; "A Fool of Fortune," by Martha Morton; "A Virginia Courtship," by E. W. Presbrey; "Worth a Million," by Mr. Presbrey; "The Head of the Family," by Clyde Fitch and Leo Ditrichstein; "Peter Stuyvesant," by Brander Matthews and Bronson Howard; "A Rich Man's Son," by Michael Morton; "David Harum," a dramatization of the novel; "The Spenders," a dramatization of the novel; "Business Is Business," by Octave Mirabeau, and "The American Lord," by George H. Broadhurst and C. T. Dazey, the last named of which he appeared in at the Hudson Theatre, New York, in the spring of 1906.

On August 29, 1906, Mr. Crane created the part of Joseph Trimblett, in "The Price of Money," a comedy by Alfred Sutro, produced at the Garrick Theatre, New York. He is a member of many clubs, including The Lambs and The Players.

CROSMAN, MISS HENRIETTA (MRS. MAURICE CAMPBELL), actress, was born in Wheeling, W. Va., September 2, 1871, her father, Major George H. Crosman, U. S. A., being stationed near that city. Her mother, Mary B. Wick, was a member of the Youngstown, Ohio, family of that name, one of the most prominent and wealthy in that part of the United States, and niece of Stephen C. Foster, the composer of "My Old Kentucky Home" and other famous songs. Miss Crosman was educated at the Moravian Seminary, Bethlehem, Pa. She made her first stage appearance as a member of a stock company at the Soldiers' Home, Dayton, Ohio. She met and married there J. Sedley Brown, an actor and playwright. Her first appearance in New York was at the Madison Square Theatre, in "The Rajah," after which she travelled with various companies and for one season supported Robert Downing. After being with the Lyceum Theatre stock company, New York, in 1889 Miss Crosman appeared with Augustin Daly's company as Celia, in "As You Like It." She afterward rejoined the Lyceum company and played in "The Charity Ball" and "The Idler." She was in the original cast of "Mr. Wilkinson's Widows," at Proctor's Theatre, New York.

The season of 1892 Miss Crosman played in "The Junior Partner" and "Gloriana," at Herrmann's Theatre, under the management of Charles Frohman, making conspicuous successes in each. In 1896 she obtained a divorce from Mr. Brown and the custody of their only son, then nine years old. The following year she was married to Maurice Campbell. In 1899 Miss Crosman was in Bartley Campbell's "White Slave" company, and later played leads with Robert Downing. After seasons with Augustin Daly she began starring under the management of her husband, the first play being "One of Our Girls," by Bronson Howard. The next was "Mistress Nell," by George C. Hazleton, produced at the Bijou Theatre, New York, in October, 1900, which ran for two years. This was followed by a New York run of one hundred nights in "As You Like It," after which came "The Sword of the King," which ran the greater part of a season in New York. In 1904 she appeared at the Belasco Theatre, New York, in "Sweet Kitty Bellairs," a dramatization of "The Bath Comedy," by Alice and Egerton Castle, which ran for two seasons in New York.

Plays which followed were "Madeleine," "Nance Oldfield," "Mary, Mary, Quite Contrary," and her latest comedy, "All-of-a-Sudden Peggy," 1906.

Miss Crosman is fond of golfing, rowing, shooting and horseback riding.

DARK, STANLEY, actor, was born in London, England, May 15, 1874, being the son of Henry Sidney and Marie Dark. He is a nephew of Georgina Burns, a well known English prima donna, and of Cora Stuart, wife of T. W. Robertson, the son of the author of "Caste," "School" and other plays. Stanley Dark made his first professional appearance at the Palace Theatre, Manchester, England, in a one act play, "The Fair Equestrian," with Cora Stuart. He next toured the English provinces as Sir Christopher Deering, in "The Liars." His first marked success was as Joseph Surface, in "The School for Scandal," with Miss Fortescue.

He came to this country April 11, 1901, and became leading man for Blanche Bates, playing Bertie Cecil, in "Under Two Flags," at the Garden Theatre, New York. He was a member of the Empire stock company the season of 1901-'02, and afterward was with Virginia Harned in "Iris," "The Light That Lies in Woman's Eyes," "Camille" and "La Belle Marseillaise." He played with Mary Mannering in "Nancy Stair," and in 1905 played Jermyn Rycroft, in Henry Miller's

production of Henry Arthur Jones's comedy "Joseph Entangled," at the Garrick Theatre, New York. He created the role of the Duke of Claire, in Louis K. Anspacher's comedy "The Embarrassment of Riches," produced at Wallack's Theatre, New York, May 14, 1906. He also appeared the season of 1905-'06 in "Mizpah," "The Embassy Ball" and "La Belle Marseillaise." He is a member of The Players, New York. On June 30, 1906, Mr. Dark married Eva Dennison, an actress.

DAILEY, PETER F., actor, was born in New York in 1868. He made his first appearance at the Globe Theatre, New York, in 1876, when he hit the popular fancy as a dancer with a barndoor reel. He then joined Whitney's circus, playing clown and doing a jumping act. In 1877 a vaudeville troupe called "The American Four" was organized. In this, with Mr. Dailey, were Pettengill, Gale and Hoey. The success of this variety quartette was extraordinary. Each member won popularity, and as a team "The American Four" was a "star turn" for eight years. Mr. Dailey joined the Boston Howard Athenæum company in 1885, and remained with that organization three years. He then made his first appearance on the legitimate stage as leading comedian in Kate Castleton's company. After playing Le Blanc, in "Evangeline," for a season, he was joint star with James T. Powers, in "A Straight Tip." Then Mr. Dailey starred in "A Country Sport" and "The Night Clerk." May Irwin was leading woman. He next became a member of the Weber & Fields company, playing many parts in the popular New York burlesque house. He afterward starred in a musical comedy called "Hodge, Podge & Co." The seasons of 1905-'06 he starred in "The Press Agent," also appearing at the head of a company playing the same musical comedy somewhat altered the season of 1906-'07. His New York home is at No. 214 West 92d street.

DALY, ARNOLD (PETER CHRISTOPHER ARNOLD DALY), actor, was born October 4, 1875, in Brooklyn, N. Y. His parents were Joseph J. and Mary Daly, who were born in Ireland. The parents of George Bernard Shaw, the Irish playwright, in whose plays Mr. Daly has achieved his most noteworthy successes, were their intimate friends. Sir Ambrose Shay, a mayor of Cork and Mr. Daly's uncle, having frequently entertained the parents of Mr. Shaw. Mr. Daly was educated principally at the Academy of the Sacred Heart and St. Patrick's Academy, Brooklyn. He was ejected from four public schools of that city on account of those same revolutionary ideas which have made him enter so heartily into the characters drawn by George Bernard Shaw. Not content with announcing his opinions, he organized strikes among his schoolfellows against rules which he considered unjust and an insult to his intelligence.

His first theatrical engagement was that of a call boy at the old Lyceum Theatre. His first part was that of a butler, in a play in which Fanny Rice was starring.

He played minor parts until he came into marked prominence through his impersonation of Chambers, in Frank Mayo's production of "Pudd'n Head Wilson," dramatized from Mark Twain's book of that name. Prior to his taking up the Shaw plays, Mr. Daly achieved successes in parts in "Because She Loved Him So," "The Bird in the Cage," "Barbara Frietchie," in which Julia Marlowe was the star; "Self and Lady," "Are You a Mason?" "When We Were Twenty-one," "Lady Margaret," "Hearts Aflame," "Cynthia," "The Girl from Dixie" and "Secret Service." On December 9, 1903, he produced Shaw's "Candida" for a single matinee at the Princess Theatre. The success of both play and actor was so marked that Mr. Daly and Mr. Winchell Smith formed a partnership to produce the play at the Berkeley Lyceum. There "Candida" ran for more than 150 nights, and caused such widespread discussion of Shaw and his plays that Mr. Daly, quick to see his opportunity, followed it with the Shaw plays "The Man of Destiny" and "How He Lied to Her Husband," the latter a travesty on "Candida" written by Shaw expressly for Mr. Daly.

The next Shaw production was "You Never Can Tell," which met with a success as marked as that of "Candida" and had as long a run. Then came "John Bull's Other Island," and the refusal of the city authorities to allow Mr. Daly to present "Mrs. Warren's Profession," after similar action on the part of the New Haven authorities. Mr. Daly and his leading woman were arrested, merely as a formality, and the case was dropped when he announced that he would make no effort to produce the play. These proceedings called forth some hot comment from Mr. Shaw, and created a furor of discussion among Shaw's and Daly's admirers and detractors.

Mr. Daly married, on July 1, 1900, Mary Blythe, a niece of General La Grange, of Los Angeles, Cal. They have one child, Blythe Daly, who is five years old. Mr. Daly is a Roman Catholic in religion, and a Democrat in politics. His favorite pastimes are golf and horseback riding. He is a member of The Lambs and The Players. He usually spends his vacations abroad, visiting Carlsbad, London and Paris. His favorite authors are Bernard Shaw, W. W. Jacobs, Mark Twain, Tom Watson and Ida Tarbell; his favorite music the operas of Wagner, Puccini and Bizet; his favorite dramatists, Bernard Shaw, Shakespeare, Edmund Rostand, Henrik Ibsen and William Gillette. Permanent address, The Lambs.

DANIELS, FRANK, comedian, was born in Dayton, Ohio, in 1860, where his father was a dentist. When Frank was very young the family moved to Boston, and there he was educated, graduating from the Lawrence School and then attending Pierce's Business College. For three years he was employed as a wood engraver by George Mathews, in Washington street, Boston, and at the same time studied singing at the New England Conservatory of Music. Having made a few appearances as an amateur, Mr. Daniels made his professional début as the Sheriff, in "The Chimes of Normandy," in Chelsea, Mass., in 1879. He next became second comedian at the Gaiety Theatre, Boston; then played a brief engagement with the McCaull Opera Company.

He first attracted attention with Atkinson's Jollities, in a farce called "An Electric Doll," making a three years' tour of the country and playing a season in England. Returning, Mr. Daniels, after playing in "The Beggar Student," at the old Bijou Theatre, Boston, created the part of the Old Sport, in Hoyt's "A Rag Baby," which he played for three years with such success that he became a member of the firm of Hoyt, Thomas & Daniels. In 1887, however, he severed his connection and starred in "Little Puck," an adaptation of the well known story by Anstey, "Vice Versa." His success in this piece endured three years, and he then, in 1891,

produced "The Attorney." He scored another success as Shrimps, in "Princess Bonnie," but this was eclipsed by "The Wizard of the Nile," produced in September, 1895, and Mr. Daniels was established as a star of musical comedy. "The Idol's Eye" and "The Amcer" were his next mediums; then came "The Office Boy." The season of 1905-'06 he was seen in "Sergeant Brue."

DALE, MISS GRETCHEN, actress, was born in Cleveland, Ohio, in 1886. Her father was a banker in that city, and owned an extensive estate in California, where Miss Dale spent most of her early days. When yet a child she won distinction by her talent for mimicry and her ability as an elocutionist. When fifteen years old she was sent to school in New York, and there first felt a longing for the stage. After studying at various dramatic schools and attracting attention at the pupils' performances, Miss Dale made her first professional appearance in the small part of Helen Lowell, in Thomas Dixon's play "The Clansman," which, after a stormy season in the South, was given at the Liberty Theatre, New York, January 8, 1906.

Miss Dale was ambitious for better work, and while playing her first small part applied for and obtained permission to understudy the more prominent parts. She obtained her reward in a manner which was as unexpected as it was pathetic.

Only a few weeks after Miss Dale joined the company the death of Georgia Welles caused a readjustment of the cast, and Miss Dale became the leading ingénue as Nellie Graham, which she played for the balance of the season. Her work in "The Clansman" so impressed Mr. Dixon that, although she was little more than a noviee, he engaged her to create the title rôle in his new play, "The One Woman," an adaptation of his most recent novel, produced in the winter season of 1906. Since adopting the stage as a profession Miss Dale makes her home at the Hotel Majestie, New York.

D'ARVILLE, MISS CAMILLE, comic opera prima donna, was born in Holland in 1863, and received her musical training from French and Italian teachers. She made her first professional appearance in London in 1883, at the Strand Theatre, where she sang in a series of light operas. She afterward sang with the Carl Rosa Opera Company, and for a season was under the management of Alexander Henderson. Miss D'Arville eame to this country in 1888 to sing the part of Anita, in "The Queen's Mate," at the Broadway Theatre, New York, Lillian Russell also being in the cast. Subsequently Miss

D'Arville appeared for eleven months at the Casino in "The Grand Duchess," "Poor Jonathan" and "La Fille de Mme. Angot." She then became the prima donna of the Bostonians, singing Arline, in "The Bohemian Girl"; Maid Marian, in "Robin Hood," and Katherine, in "The Knickerbockers."

In 1893 Miss D'Arville joined the forces of Edward E. Rice and appeared in the title part in his production of "Venus" at the Park Theatre, Boston. After that Miss D'Arville starred in many light operas, making a pronounced success in the title part in "Madeline: or, the Magic Kiss," by Stange and Edwardes. Miss D'Arville has recently been singing in vaudeville houses.

DAVENPORT, MISS EVA (MRS. NEIL O'BRIEN), actress, was born in London and educated at the Convent of Notre Dame, in that city. At the age of fifteen she went with her father to Australia. She had received a thorough musical training, and having an excellent soprano voice began her professional career by singing, with Miss Amy Sherwin, scenes from Italian operas. She played Josephine, in the first Australian production of "Pinafore," and then became the prima donna of the Montague-Turner English Opera Company. In Australia she became the wife of Neil O'Brien, an actor, and with him was engaged to go to India with Emily Melville in a repertoire of English operas. After playing five months in Calcutta Mr. and Mrs. O'Brien former their own company, under the title of The Mascot Opera Company, and visited Hong Kong, playing there four months, and Manila. They played two seasons of three months each in Japan. The Mascot company lasted four years, during which Miss Davenport played in twenty-six operas. Then Mr. and Mrs. O'Brien came to this country.

Miss Davenport made her first appearance in this country at the Casino Theatre, New York, as the Duchess, in "The Drum Major's Daughter." While playing the Princess, in "Erminie," Miss Davenport discovered that her forte was comedy, and she has since played nothing but comedy parts. She played Miss Big, in "Poor Jonathan," and then went on the road with Miss Pauline Hall, playing Abigail, in "Puritania," and the show woman, in "The Princess of Trebizonde." This was followed by her greatest success as the Queen who is buried alive, in "The Isle of Champagne." In 1897 Miss Davenport played Lady Hawser, in "The French Maid," at the Herald Square Theatre, New York, under the management of E. E. Rice. Later engagements were as Coralie, in "Papa's Wife," with Miss Anna Held and Charles Bigelow: Madame Giraudet, with Jefferson De Angelis, in "A Royal Rogue," and Bella, in "A Silver Slipper," with Sam Bernard. Miss Davenport considers the best work of her career to have been done with Raymond Hitchcock, as the Spanish widow, Senora Terese Ribera, of Uruburu, in "The Yankee Consul." Her New York address is No. 162 West 80th street.

DAVENPORT, HARRY, actor, born in New York City, is one of a family whose name has been prominent on the American stage for more than half a century. His father, E. L. Davenport, was considered one of the best Shakespearian actors of his time. His mother, who was known on the English stage as Miss Fanny Vining, was a well known actress, and one of his sisters, Miss Fanny Davenport, was the famous tragedienne. When the entire family was gathered at the home at Canton, Pa., where Mr. and Mrs. E. L. Davenport died, there were nine children, nearly all of whom, at some time or other, were players. Miss Blanche Davenport, who was known on the stage as Bianca La Blanche, was an opera singer and was a favorite at Naples: Miss Florence Daven-

port was an actress and singer and a member of the opera company organized by John T. Ford, of Baltimore, and Miss May Davenport, who married William Seymour, the manager, was a member of the famous Boston Museum Stock Company. Edgar L. Davenport, who received his early training at the Boston Museum, is still a prominent leading man, his most recent appearances having been in "The Crust of Society," "Cumberland, '61," "Pudd'nhead Wilson" and "The Christian." Harry Davenport, the youngest of the children, made his stage debut when he was five years old, as Damon's boy, in "Damon and Pythias," in his father's company. Soon afterward he played a child's part in "Jack Cade." In his youth he was a member of the original juvenile "Pinafore" company which appeared every afternoon at the Broad Street Theatre, Philadelphia. After working his way up the ladder, one of the rounds being manager of the Girard Avenue Theatre, Philadelphia, he found the field in which he attained great popularity at the Casino, New York. This field was in musical comedy, and his playing of rôles in "The Belle of New York," "The Rounders," "The Lady Slavey" and "The Burgomaster" served to give him a fixed foothold as one of the leading singing and dancing comedians of the present day. In the season of 1904-'05-'06 he appeared in Lew Fields's "It Happened in Nordland" company. He married Phyllis Rankin, daughter of Mr. and Mrs. McKee Rankin.

DAVIS, MISS FAY (MRS. GERALD LAWRENCE), actress, was born and educated in this country. She began her professional career as a reader and reciter, touring the States with success. Going to London, she made her first appearance on the legitimate stage with Sir Charles Wyndham's company at the Criterion Theatre, playing Zoe Nuggetson, in "The Squire of Dames." In 1896 she played Antoinette de Mauban, in "The Prisoner of Zenda," at the St. James's Theatre, with George Alexander, with whom she also created leading parts in "The Princess and the Butterfly," "The Tree of Knowledge," "The Conqueror," "The Ambassador," "Rupert of Hentzau," "A Debt of Honor" and "The Awakening." She also appeared with Alexander in revivals as Celia and as Rosalind.

In 1891 Miss Davis created the part of Iris, in Pinero's play of that name, and the same year came to America to play leading parts under the management of Charles Frohman. She created the title part in the comedy "All-of-a-Sudden Peggy."

On May 20, 1906, Miss Davis was married, in Boston, to Gerald Lawrence, an English actor, formerly with Sir Henry Irving's company. Mrs. Lawrence signed to star in the fall of 1906 in a dramatization of Mrs. Wharton's novel "The House of Mirth."

DAY, MISS ANNA, actress, was born in 1884, at Sandy Hill, N. Y., of Irish-American parentage. At an early age she played parts in amateur theatricals in her home town. She made her first professional appearance in Shakespearian rôles with Walker Whiteside. After several engagements in classic drama she assumed the rôle of Jane Bolingbrook, in "When Knighthood Was in Flower," under the management of Sweely, Shipman & Co. While playing this part she was understudy for the star, and appeared as Mary Tudor in many of the large Eastern cities with such success that she was selected to star in "When Knighthood Was in Flower" for the season of 1906-'07.

DAZIE, MLLE. ("LE DOMINO ROUGE") (MRS. MARK A. LUESCHER), premiere danseuse, was born September 16, 1884, in St. Louis, Mo., and began her stage career at the age of sixteen. She went abroad in 1900 to study the classic ballet under famous masters in Vienna and Leipsic, and joined the Court ballet at St. Petersburg one year later. After a season there Mlle. Dazie appeared in a unique dancing specialty in the leading music halls of London, Paris, Berlin, Breslau, Vienna, Budapest and Hamburg, returning to her native country for a tour of ten weeks over the Keith circuit in 1904.

During that season her art attracted attention among American managers, and she accepted an engagement to appear at the Wistaria Grove during the summer of that year, under the direction of Messrs. Werba & Luescher, the latter of whom made Mlle. Dazie his wife on September 16, 1905. Mr. Luescher conceived the idea of having the dancer appear masked on her first appearance with the view of arousing the curiosity of the audience, and presented Mlle. Dazie, her features hidden by a mask, as "Le Domino Rouge." The idea was such a novel one that it caught the popular fancy, and Mlle. Dazie was the toplíner wherever she appeared. Paris and London engagements followed the successes in the United States, and her appearances abroad were no less noteworthy. Among the impresarios who have been enthusiastic admirers of Mlle. Dazie's toe dancing is Oscar Hammerstein, who, in searching for a premiere danseuse to head his ballet at the Manhattan Grand Opera House, selected her as the most distinguished.

DAZEY, CHARLES TURNER, playwright, was born in Lima, Ill., August 12, 1853. He was graduated from the College of Arts, Lexington, Ky., and from Harvard University, where he received his degree of B. A. in 1881 and was class poet. His first dramatic work was a two act comedy, "Rustication," written while he was a sophomore, produced by a college society and later played by the stock company at the Boston Museum. Mr. Dazey's first serious play, "An American King," produced by James O'Neill, was not successful, nor was "For a Brother's Life," which followed, under the management of J. M. Hill. For some years Mr. Dazey was interested in real estate in Kansas and Dakota, and wrote only light plays, such as "The Little Maverick," played by Maggie Mitchell during her last season on the stage. Mr. Dazey's first real success came with "In Old Kentucky," which was played for five consecutive months at the Academy of Music, New York, and by numerous companies all over America, England and Australia. Other plays from his pen are "That Girl from Texas," "Rival Candidates," "War

of Wealth," "The Suburban," "Home Folks" and, in collaboration, "In Mexico" and "That American."

Mr. Dazey married in July, 1887, Lucy Harding. He is a member of The Lambs and the Lotos and Dramatists' clubs, New York. His home is No. 1 Madison Park, Quiney, Ill.

DAVIES, MISS PHŒBE (MRS. JOSEPH R. GRISMER), was born in San Francisco, her father being Captain David Davies, of the United States steamship Madrona, of the Pacific Squadron. She made her first appearance on the stage, in 1892, as a member of the famous Baldwin Theatre Stock Company, in San Francisco, under the management of "Tom" McGuire, playing the important part of Hortense, in "Bleak House." She afterward played the part of Chispa, in Clay M. Greene's play of that name, with such success that W. H. Hayden made an offer to star her. Feeling she was too young, however, she remained for two seasons as leading woman of the Baldwin Stock Company. In 1883 she married Joseph R. Grismer, the leading man of the organization. Miss Davies, during the stock engagement, had played successfully many parts, including Ophelia, with Rossi, the Italian tragedian; Juliet, with W. E. Sheridan, and Rosalind, in a special production of "As You Like It," and soon after their marriage Mr. Grismer organized a company, with himself and wife as joint stars, which played several seasons in San Francisco and throughout the Middle West, Miss Davies scoring in such parts as Rosa Leigh, in "Rosedale"; Mercedes, in "Monte Cristo"; the leading part in "The Fool's Revenge," and Lady Audley, in "Lady Audley's Secret." Miss Davies also created the principal woman's part in Hoyt's "Midnight Bell." Her husband then, in collaboration with Clay M. Greene, wrote "The New South," in which Mr. Grismer and Miss Davies starred for three years, opening at the Broadway Theatre, New York, afterward playing at the Madison Square Theatre and throughout the country.

W. A. Brady and Mr. Grismer then produced "'Way Down East," in which Miss Davies created the part of Anna Moore, contributing largely to the success of the play. Owing to the fact that her husband is part owner of the play, Miss Davies has continued to play the part ever since its production, at the Manhattan Theatre, New York, in 1898. Roughly estimated, Miss Davies has appeared as Anna Moore more than three thousand times. In the fall of 1906 Miss Davies was considering an offer to star in the leading rôle in "The Kreutzer Sonata."

Miss Davies owns a handsome steam yacht, the Manzanita. Her New York address is care of Joseph R. Grismer, New York Theatre Building.

DAVIS, RICHARD HARDING, novelist and playwright, was born in Philadelphia in 1864, being the son of the late L. Clarke Davis and Rebecca (Harding) Davis. He began life as a newspaper man in Philadelphia and then joined the staff of "The Sun," New York. At this time he wrote the Van Bibber stories, which first won him fame. He was special correspondent in the Spanish, Boer and Russo-Japanese wars, and has also represented magazines in various South American revolutions. He is the author of many novels and short stories. He began writing for the stage only a few years ago, his first play being "The Taming of Helen," in which Miss Ethel Barrymore starred. His other plays are "Ranson's Folly," "The Dictator" and "The Galloper."

Mr. Davis married Miss Cecil Clark, daughter of J. M. Clark, of Chicago, April 4, 1899. His home is at Marion, Mass.

DE BELLEVILLE, FREDERIC, actor, was born in Liege, Belgium, his father being a colonel and his brother a captain in the Belgian Army. His great-uncle, Charles Rojier, was Prime Minister of Belgium in 1830. Military service had no allurements for him, and, moreover, he was born for the stage, for he became a player while he was a lad of twelve at school. He was not out of his teens when he made his professional debut at Sanger's Amphitheatre, London, in 1873, in "Fair Rosamond." His second engagement was at the Theatre Royal, Cambridge, where he played eight weeks under the stage management of Frederick Warde. After this Mr. De Belleville began playing in London, appearing at the Standard, National and Gaiety theatres, and remaining at the last named for three years. In this time he played a wide range of parts. In 1879 he went to Australia and played in Melbourne for five months. His first appearance in the United States was at Baldwin's Theatre, in San Francisco. There he originated the rôle of Count George De Maubreul, in "Deception," and played in "An Orphan of the State," "The Upper Crust," "True to the Core," "Forget-Me-Not," "East Lynne," "The Galley Slave" and "Fairfax." A. M. Palmer saw him play the Dwarf, in "Nanon," at this time, and engaged him for his Union Square Theatre Company, New York. After opening in Brooklyn, on November 8, 1880, as Cuthbert Fielding, in Edgar Fawcett's "The False Friend," Mr. De Belleville made his first appearance before a Manhattan audience, playing the rôle of Count de Carojac, in "The Banker's Daughter." He remained at the Union Square for three seasons, creating while there the rôles of Count de Lavard, in "The Creole"; Monsieur Cavagnac, in "Felicia"; Monsieur Octave, in "Raymond"; Clifford Armytage, in "Lights o' London"; Sergeant Troy, in "Far from the Madding Crowd"; James Rantzau, in "The Rantzaus," and Henri de Targy, in "A Parisian Romance." He left the Union Square Theatre to go on a joint starring tour, under the management of John Stetson, with James O'Neill in "The Count of Monte Cristo," in which he played Noirtier, and "The Corsican Brothers." From 1884 to 1885 Mr. De Belleville was

starred by H. C. Miner in "The Silver King." In 1885 he was in the original cast that produced "Favette" at the Union Square Theatre. The season of 1886-'87 he played leading parts with Rose Coghlan in repertoire. The season of 1888-'89 he supported Clara Morris, being the original Dr. Clermont, in the production of "Helene" at the Union Square Theatre, New York. While playing in Charles Frohman's stock company at Proctor's Twenty-third Street Theatre he created the role of Israel Cohen, in "Men and Women." In 1892 he, with Charles Coghlan and John T. Sullivan, supported Rose Coghlan in a tour of this country and a run in "Diplomacy," Mr. De Belleville playing Count Orloff and Henry Beauclerc. In 1894 he supported William H. Crane in "The Senator," appearing as Count von Strath. That same season he starred in "Hoodman Blind," appeared with the Coghlans again in "Diplomacy" and supported them in a revival of "London Assurance" at the old Star Theatre, New York. In February, 1894, he played in "The War of Wealth." In 1895 he played Count Trast, in Sudermann's "Honor," and appeared in the melodrama "The Last Stroke" through the season of 1896. In 1897 he joined Mrs. Fiske's company, first appearing with her as Henri des Prunelles, in "Divorçons," at a benefit performance at the Fifth Avenue Theatre. He was the Alec Stoke-D'Urberville in her production of "Tess of the D'Urbervilles," the Fabio Ronaldi in "Little Italy" and Henri de Sartorys in "Frou-Frou." In 1900 he was once more playing Noirtier. He was the Baron Bonelli of Viola Allen's production of Hall Caine's "The Eternal City." In 1905 he once more joined Mrs. Fiske's company, as Kleschna, in "Leah Kleschna." In May, 1906, he appeared in "The Coward," produced at McVicker's Theatre, Chicago. He is a member of The Players, New York.

DE ANGELIS, JEFFERSON, comedian, was born in San Francisco, Cal., November 30, 1859. His parents had had stage careers, and his uncle, Thomas Rosa, taught him, while he was a boy, the tumbling and dancing he has used to such good advantage on the comic opera stage. He appeared on the stage at various times while he was still in short dresses, and was only twelve years old when he began his stage career as a variety performer at Gilbert's Melodeon, in San Francisco. When he was fourteen he and his sister joined forces, she being known as La Petite Sally, and toured the country in a half-hour vaudeville sketch. It was in this sketch and at this age that New Yorkers had their first glimpse of the man who has since become one of their most popular comedians. In 1880 he and his sister gave up the sketch for a one act play, "One Word." They played this for eight weeks in San Francisco, and then went to Australia with it, presenting it there for seven months. While in Australia De Angelis determined to see the world, and he did it. He organized a company which could play everything from grand and comic opera to farce and burlesque, and after touring the principal cities of Australia with it, took it wherever there was an European colony of any size in Japan, China, India and South Africa. This daring venture lasted for four years, and was marred only by the death of Miss De Angelis, who died in 1882, in the middle of the tour. When he returned to his native land De Angelis soon was engaged by the McCaull Opera Company, his first rôle with it being that of Sir Despard, in "Ruddygore." He remained with Colonel McCaull until 1890, sharing honors with Digby Bell and De Wolf Hopper until 1890, when he accepted an offer from Rudolph Aronson to join the Casino company. There he created the rôle of Poor Jonathan, in the comic opera of that name. In 1893 he left the Casino to play the leading comedy rôle in "The Prodigal Daughter," returning again to the Aronson management the same season

to play the Detective, in "The Passing Show." His next engagement was with "The Little Trooper," in which he played the leading comedy rôle and helped Della Fox to become a full-fledged star. On September 3, 1896, he arrived at the long sought goal himself and became a star, the Broadway Theatre and "The Caliph" being the setting. This proved only party successful, however, and he soon gave it up to star jointly with Della Fox and Lillian Russell, in "The Wedding Day," which ran until 1898. Since then Mr. De Angelis has starred at the head of his own company, presenting "The Royal Rogue," "The Toreador," "Fantana," etc. The season of 1906-'07 he appeared in "The Girl and the Governor." He is a thirty-second degree Mason, a Mystic Shriner and a member of The Lambs, The Players and the City Club, of Yonkers, N. Y., where his home, Sunnyside Drive, Ludlow, is situated.

DE KOVEN, REGINALD, composer of lyrics, religious music and comic operas, was born at Middletown, Conn., on April 3, 1859, his father being an Episcopal clergyman. He entered St. John's College, Oxford, England, in 1879 to complete his education, and was graduated with the degree of B. A. While there he composed his first song, "Marjorie Daw." His first operatic composition was "Cupid, Hymen & Co.," which was never produced, the company organized to play it breaking up just before the date set for the opening night. In 1887 he wrote "The Begum," which was produced by the McCaull Opera Company, which included at that time Digby Bell, De Wolf Hopper, Jefferson De Angelis and Laura Joyce, and had a successful run in New York. This so encouraged Mr. De Koven that he went abroad to study. While a pupil of Richard Genée in Vienna in 1889 he wrote his third opera, "Don Quixote." This was followed in 1890 by what is conceded to be the best American comic opera, "Robin Hood," made famous by the Bostonians, which is still as popular as ever. "The Knickerbockers," "The Fencing Master" and "The Algerian" followed in succession, all becoming immensely popular. "The Highwayman," "Rob Roy," "The Three Dragoons" and most of the music for "The Man in the Moon" and "From Broadway to Tokio" preceded his latest opera, "Happyland," in which De Wolf Hopper starred all of last season with great success. Mr. De Koven's lyrics and religious compositions are as well known on the concert platform and in the church choir as his operatic airs are on the stage. In 1884 he married Anna Farwell, the daughter of the late Charles B. Farwell, of Chicago, who was United States Senator from Illinois, and soon afterward made New York his permanent abode. His wife's sister is the wife of Hobart Chatfield-Taylor, of Chicago. He and his wife are the owners of the Lyric Theatre, New York. He is a member of The Players and The Lambs.

DENNY, WILLIAM HENRY LEIGH (DUGMORE), actor, was born at Balsall Heath, Birmingham, England, in 1853, being the son of the late Henry Thomas Leigh Dugmore. He was educated at King Edward's School, Birmingham. When he was six years old he played a boy's part at a provincial theatre, and at the age of seventeen he made his professional début at Dundee, Scotland. In 1879 he came to America with Lydia Thompson, leaving her to appear at the Arch Street Theatre, Philadelphia, under the management of the late Mrs. John Drew. Returning to London, he joined the stock company at the St. James's Theatre, under the management of Hare and Kendal, and later accompanied Mrs. Langtry on her first tour in England as her principal comedian.

In 1884 he again visited this country, as a member of the Lester Wallack Stock Company, and in 1885 was a member of Charles Frohman's first company. Again returning to London, he created the part of the rural policeman, in Pinero's "Dandy Dick," at the Court Theatre, and followed with an engagement in the Gilbert and Sullivan operas at the Savoy, London, making his first appearance at that theatre as Wilfred Shadbolt, the jailer, in "The Yeomen of the Guard," and in 1890-'91 playing the Grand Inquisitor, in "The Gondoliers," in which part he appeared before Queen Victoria at Windsor Castle.

After the dissolution of the partnership between Gilbert and Sullivan, he left the Savoy company and joined Arthur Roberts at the Lyric Theatre, where he created the part of another policeman, this time a city specimen, in "Dandy Dan," in 1897. After various engagements in England, and after the death of his wife, he accepted a starring Shakespearian tour in Australia and New Zealand, playing Bottom, in "A Midsummer Night's Dream"; Touchstone, in "As You Like It," and Malvolio, in "Twelfth Night." On his return to London, in 1904, he decided to pursue his career for the future in America. He is the author of a farce, "A Mutual Mistake," and several other plays. In 1889 he was elected a life member of the Savage Club, London, in recognition of his services during the five years of his honorary secretaryship of that institution. He is also a member of The Lambs, New York.

DIXEY, HENRY E. (HENRY E. DIXON), actor, was born in Boston January 6, 1859, and made his first appearance on the stage when he was ten years old at the Howard Theatre, in his native town, playing Peanuts, in the melodrama "Under the Gaslight." Under the tuition of the late James S. Maffat, the pantomimist, he learned deportment and dancing, and when Edward E. Rice produced "Evangeline" at the Globe Theatre, Boston, on June 7, 1875, Dixey's dancing got him an engagement to play the forelegs of the heifer, Richard Golden being the other half of the nimble beast. During the phenomenal run of "Evangeline" Mr. Dixey played many other parts, and gradually worked his way up to leading comedian through the medium of such productions as "The Corsair," "Hiawatha," "Horrors," "Robinson Crusoe," "The Babes in the Wood," "Revels" and "Cinderella at School." When the craze for Gilbert and Sullivan operas came in he scored vastly as Sir Joseph Porter, in "Pinafore"; Bunthorne, in "Patience"; John Wellington Wells, in "The Sorcerer," and the Chancellor, in "Iolanthe." He was also very successful as Lorenzo, in "The Maseotte," and Sir Mincing Lane, in "Billee Taylor."

For several seasons Mr. Dixey played a wide round of leading comedy parts under the management of John Stetson, at the Fifth Avenue Theatre, New York, and then he produced the extravaganza "Adonis," under the management of Mr. Rice. It was first played in Chicago July 6, 1884, and on September 4 following it opened at the Bijou Opera House, New York, and ran there for more than six hundred nights. May 31, 1886, Mr. Dixey appeared at the Gaiety Theatre, London, in "Adonis," but, except for his caricature of Henry Irving, the piece was not a success. A long tour of this country followed, and then Mr. Dixey appeared in "The Seven Ages," which, however, did not prove a second "Adonis."

After a season with "A Man with a Hundred Heads," Mr. Dixey joined Augustin Daly's company in 1894, and demonstrated his ability as a legitimate comedian. While with this company his most pronounced successes were as Malvolio, in "Twelfth Night"; Marcus Brutus Snap, in "A Night Off," and the ballet master, in "7-20-8."

After a period in vaudeville, and after dabbling with the profession of a conjurer,

Mr. Dixey, in 1899, appeared as David Garrick, in "Oliver Goldsmith," by Augustus Thomas. The fall of 1900 he starred in a dramatization of Dr. S. Weir Mitchell's novel "The Adventures of François," with indifferent success. The seasons of 1905-'06 to 1907 he starred in "The Man on the Box." Mr. Dixey is a member of The Lambs and The Players.

DE WOLFE, MISS ELSIE ANDERSON, actress, was born in New York, December 20, 1865, being the daughter of the late Dr. Stephen De Wolfe. On his death, in 1890, his daughter, being obliged to earn her livelihood, elected to go on the stage. She had previously made her mark as an amateur actress, first appearing at the Criterion Theatre, London, at a benefit for a church charity, in "The White Milliner," in the presence of the Prince and Princess of Wales, now King Edward and Queen Alexandra. She afterward acted in "The Loan of a Lover" at the home of Mrs. Eggleston, Washington Square, New York, and in 1886 she played Lady Seymore, in "A Cup of Tea," at the University Club Theatre. The same year she played Lady Clare at the opening of the Tuxedo Club Theatre, and later appeared as Lady Gwendoline Bloomfield, in "Drifted Apart," and Helen, in "The Hunchback," at the same place. Other parts she played as an amateur were Mrs. Prettifet, in "The Mousetrap"; Lady Teazle, in "The School for Scandal," and the leading part in "Contrasts."

When she decided to become a professional actress she obtained an engagement with Charles Frohman and made her first legitimate appearance at Proctor's Theatre, New York, October 5, 1891, as Fabienne Lecoulteur, in "Thermidor." She had studied the part in France under the direction of Victorien Sardou, the author of the play. Then followed two seasons on the road, in which she played in "Joseph," "Judge" and "Four in Hand." After playing Rose Reade, in "Sister Mary," Miss De Wolfe joined the Empire stock company, playing Lady Kate Ffennel, in "The Bauble Shop"; Lady Charlie Wishanger, in "The Masqueraders"; Mrs. Wanklyn, in "John a-Dreams"; Mrs. Glib, in "Christopher, Jr.," and Mrs. Dudley Chumleigh, in "Marriage." In 1898 Miss De Wolfe made a pronounced success as Helene, in "Catherine." Of late Miss De Wolfe has forsaken the stage for decorative art work. Her home address is No. 112 East 17th street, New York.

DITRICHSTEIN, LEO, actor and playwright, was born in Austria, his father being Count Ditrichstein until he was deprived of his title and estates because he supported the Bohemian revolution in 1847, led by Kossuth. Mr. Ditrichstein made his first appearance as an actor at Berlin, where he had established a reputation when, in 1890, he came to this country and made his first appearance with the stock company at the Irving Place Theatre under the management of Gustave Amberg. He had previously been leading man at the Royal Theatre, Hamburg, for a season. His first part in this country was in Sudermann's "Honor," and his second in the German version of "The Lost Paradise." Having mastered the English language quickly, Mr. Ditrichstein was engaged by Charles Frohman for John Drew's company, and in 1894 he played his first English-speaking part in "Mr. Wilkinson's Widows." He made his first pronounced success as Zou Zou in the original production of "Trilby" at the Madison Square Garden Theatre under the management of A. M. Palmer in 1895.

The following year he created the part of the French professor in W. A. Brady's production of "Under the Polar Star." He has since played light comedy parts in many plays, including some of his own. Mr. Ditrichstein, in collaboration with

Clyde Fitch, wrote "The Other Man," which was produced at the Garden Theatre, New York, in 1893, and "A Superfluous Husband," produced at the Fifth Avenue Theatre, New York, in 1897. He also wrote "The Last Appeal," produced by Henry B. Harris, and "Are You a Mason?" The season of 1905-'06 he appeared in the farce "Before and After," written by himself. In December, 1896, Mr. Ditriehstein married Mrs. Josephine Knoop, the daughter of Christian Woehrle, proprietor of the Belvidere Hotel, New York, who had been divorced from her husband, Louis J. Knoop, a month previously. Clyde Fitch acted as best man at the wedding.

DYETT, WALTER FAIRMAN, actor, was born in Auburn, N. Y., in 1873. He was educated at Berkeley School, New York, and Trinity College, Hartford, Conn. While at college he was prominently identified with dramatic entertainments, and upon assuming commercial business he still was associated with amateur theatricals, appearing in many plays produced by The Strollers in New York. Mr. Dyett made his first professional appearance in vaudeville in a sketch entitled "Wanted, a Groom," which proved a success. After a short season with the Proctor Stock Company, at the Fifth Avenue Theatre, New York, he appeared in a musical comedy called "Cupid & Co.," scoring his first pronounced success.

Mr. Dyett first appeared in New York as the Duke of Gadsbook, in "Abigail," supporting Grace George, under the management of William A. Brady, in 1904. The season of 1905-'06 he was in the cast of "His Majesty," and also appeared in a repertoire of the comedies made famous by the late Rosina Vokes, under the management of David Henderson.

The fall season of 1906 Mr. Dyett played Artie Endicott, the part created by Joseph Coyne, in "The Social Whirl," opening at the Casino Theatre, New York, and afterward touring the country under the management of the Shuberts. Mr. Dyett is a member of the Green Room Club and The Strollers, New York.

DROUET, ROBERT, actor and playwright, was born in Clinton, Ia., in 1870. He joined a travelling theatrical company when he was sixteen years old and soon became a manager on his own account, playing a round of Shakespearian plays. He played leading parts in support of Robert Downing, and appeared as General Delarouche in "Paul Kauvar," supporting Joseph Haworth and Miss Effie Ellsler. Mr. Drouet supported Clara Bloodgood in Clyde Fitch's "Girl with the Green Eyes," produced at the Savoy Theatre, New York, in 1903, and appeared in "A Woman in the Case" at the Herald Square Theatre. Later he played in "Citizen Pierre," and made a pronounced success as John Storm in "The Christian," with Miss Viola Allen, succeeding Edwin Morgan in that rôle. With Mary Mannering Mr. Drouet played Colonel Jack Brereton, in "Janice Mere-

dith" at Wallack's Theatre, New York. Mr. Drouet married Miss Mildred Loring, October, 1897. He is the author of several plays, including "The White Czar," "Montana," "Doris" and "An Idyll of Virginia." He is a member of The Players and The Lambs, New York.

DOWNING, ROBERT L., actor, was born in Washington in 1857, and entered the profession in 1877 at Baltimore. On earning his spurs he supported Mary Anderson, Edwin Booth, John McCullough, John E. Owens and Joseph Jefferson. Since 1889 he has starred under his own management, playing such parts as Virginius and Spartacus, in "The Gladiator." He married Eugenie Blair. Mr. Downing's home is at Edgemore, Bennings, D. C.

D'ORSAY, LAWRANCE, actor, was born in Peterborough, England. He comes of an old family of lawyers, and was himself educated for the law, but threw up Blackstone for the stage. After considerable experience in stock companies and the provinces, with the usual ups and downs, Mr. D'Orsay eventually made a position for himself in London in "swell" parts, principally of the military order, until of late years these special parts began to be designated by authors and managers as D'Orsay parts. In 1886 he played a sort of Dundreary character with Minnie Palmer, in "My Sweetheart," at the Strand Theatre, London, and subsequently made his first visit to America with Miss Palmer under the management of John R. Rogers. Then followed a long series of engagements in the principal Theatres in London with such well known stars and managers as John Hare, Edward Terry, Thomas Thorne, George Edwardes, etc. During a three years' engagement with George Edwardes at Daly's Theatre, London, he created parts written for him in "A Gaiety Girl," "An Artist's Model" and "The Geisha." He came to America with "An Artist's Model."

Mr. Charles Frohman brought Mr. D'Orsay to America again six years ago to support Annie Russell and to play the King in "A Royal Family," and Mr. D'Orsay has stayed here ever since. After two seasons with "A Royal Family" Mr. Frohman cast him for a part in "The Wilderness," at the Empire Theatre, New York, and it was his performance in this play that influenced Augustus Thomas to write "The Earl of Pawtucket" for Mr. D'Orsay, the success of which made him a star. The production was made by the late Kirke La Shelle, at the Madison Square Theatre, and it ran just a year in New York. Augustus Thomas next wrote "The Embassy Ball" for

Mr. D'Orsay, which Mr. Frohman accepted and produced. He has engaged Mr. D'Orsay for a term of years to star under his management. Mr. D'Orsay is a member of The Lambs.

DONAGHEY, FREDERICK, playwright and manager, was born in 1870 in Philadelphia. He was graduated from the Central High School there and from Princeton University. He was on the staff of "The Philadelphia Press" in 1890, and correspondent of "The New York Recorder," the dramatic and musical critic in 1896 of "The Philadelphia Times," in 1900 of "The Philadelphia North American," and in 1901-'02 of "The Philadelphia Times," and later of "The Times-Ledger." He was a member of the editorial staff of "The Philadelphia Ledger" in 1904-'06. In 1889 he had experience as an actor with Augustin Daly's company. He is the author of "The Craft of Krishna," produced in 1899; "One K. Clive," 1901; "Mooney the Mummer," 1903; "The Specimen," "The Intense Irene," and "The Lure of a Lady." He is also the author of "The Points," an essay on punctuation, published in 1888. In 1906 he was manager for Robert Mantell and general representative of William A. Brady.

DODSON, JOHN E., actor, was born in London in 1857. He was educated for the bar, but found amateur theatricals more to his liking than the study of law. He made his first professional appearance at the Princess Theatre, Manchester, England, in 1877, playing a small part in "The Spelling Bee," with the late J. Lawrence Toole as the star. For two or three years he played juvenile lead parts in small companies. He was advised by Edward Terry to try comedy and character parts, and began his career as a comedian at the Gaiety Theatre, Dublin, under the management of the late Michael Gunn. After a time he became first low comedian at the Royal Theatre, Worcester, varying his rôles, ranging from old comedy and Shakespearian parts to comedy old women in Christmas pantomimes. He supported Joseph Jefferson and J. K. Emmett when they were touring in England, and for a time was with W. Calder's "White Slave" company. In 1886 he was engaged to create the part of Joe Buskin, in Maud Branscombe's production of "Hearts," a comedy drama by Walter Browne. After creating the parts of Carraway Bones, in "Turned Up," and the Professor, in "Kleptomania," Mr. Dodson was engaged by John Clayton to play Mr. Posket, in Pinero's "The Magistrate," after which he became a member of the company supporting Mr. and Mrs. Kendal in 1889. With the Kendals he came to this country, making his first appearance in "A Scrap of Paper" at the Fifth Avenue Theatre. He remained with the Kendals as leading character comedian for five years, playing in this country and in London, and making his mark in such parts as Baron Montrichard, in "The Ladies' Battle"; Penguin, in "A Scrap of Paper"; Radford, in "All for Her"; Moulinet, in "The Iron Master"; Sam, in "The Queen's Shilling"; Gunnion, in "The Squire"; Baron Croodle, in "The Money Spinner"; Cayley Drummle, in "The Second Mrs. Tanqueray"; Mr. Bargus, in "The Weaker Sex," and Captain Mountraffe, in "Home."

In 1895 Mr. Dodson was engaged by Charles Frohman as principal comedian of the Empire stock company, his first appearance as such being as Keber, in "The Bauble Shop." He also played Montague Lushington, in "The Masqueraders," and the Rev. Stephen Wynn, in "John-a-Dreams." He originated the part of Cardinal Richelieu, in "Under the Red Robe," and played John

MISS MARIE DRESSLER.

Weatherby, in "Because She Loved Him So." Mr. Dodson made his first appearance in a vaudeville house October 29, 1900, as Richelieu, in "Richelieu's Strategy," at the Fifth Avenue Theatre, New York. In 1902 he created the part of Simonides, in "Ben Hur," at the Drury Lane Theatre, London, and subsequently played it for long runs at the New York Theatre, New York, and throughout the country. After a season as a star in "American Invasion" Mr. Dodson played Pierre in the all star revival of "The Two Orphans" at the New Amsterdam Theatre in 1904-'05. The season of 1905-'06 he played the title part in Klaw & Erlanger's production of "The Prince of India," in "The Prodigal Son" and in a special production of "Oliver Twist."

Mr. Dodson married Annie Irish, an actress. He is a member of the Lotos, Green Room and New York Whist clubs, and The Lambs and The Players, New York. His address is the Lotos Club, New York.

DRESSLER, MISS MARIE, comedienne, was born in Cobourg, Canada. She made her first appearance on the stage when she was sixteen years old as Cigarette in a dramatization of "Under Two Flags" by her brother-in-law, Richard Ganthony, also the author of a "A Message from Mars." Her next rôle was Katisha, in "The Mikado," with the Baker Opera Company. Her first appearance in New York was at the Fifth Avenue Theatre as Cunigonde, in "The Robber of the Rhine," an opera of which Maurice Barrymore wrote the book and Charles Puerner the music, this following a tour with the Bennett & Moulton Opera Company, in which she played thirty-eight different operatic rôles, ranging from the prima donna's part to that of an old woman. She won favor for the first time when she appeared with Camille D'Arville, in "Madeleine, or the Magic Kiss," and became still more prominent on the stage as the Queen in "1492." After playing with Eddie Foy in "Little Robinson Crusoe" in Chicago she appeared for a time at the Garden Theatre, New York, under the management of the late A. M. Palmer. Following her support of Miss Lillian Russell, in "My Lady Nicotine," she was engaged by George W. Lederer to create at the Casino, New York, the part of Flo Honeydew in "The Lady Slavey," the late Dan Daly also being in the cast. In this she made the chief success of her career. Her next important rôles were the leading comedy parts in "Hotel Topsy Turvey" and "The Man in the Moon," produced at the New York Theatre, New York. She appeared as a star in "Miss Prinnt," and when that was retired played leading rôles in "The King's Carnival" and "The Hall of Fame" at the New York Theatre. After recovering from a serious illness, in 1905, she was engaged by Joe Weber, and became the feature of "Higgledy-Piggledy," "The College Widower," "Twiddle Twaddle" and "The Squaw Man's Girl of the Golden West," played at his Broadway (New York) music hall. The fall of 1906 she again joined the Weber company.

DIXON, THOMAS, JR., playwright and novelist, was born in Shelby, N. C., January 11, 1864, being the son of the Rev. Thomas and Mrs. Amanda (McAfee) Dixon. He was graduated from Wake Forest College, North Carolina, with the degree of A. M., in 1883, and from the Greensboro (N. C.) Law School in 1886. He was admitted to the bar in all North Carolina courts and the United States District and Supreme Court the same year. He held a scholarship in history and politics at the Johns Hopkins University, 1883-'84.

Mr. Dixon was a member of the North Carolina Legislature from 1884 to 1886, giving up politics to enter the Baptist ministry October, 1886. He was pastor of

congregations at Raleigh, N. C., 1887; Boston, Mass., 1888-'89, and New York, 1889 to 1899, during which time he held Sunday services in the Academy of Music. Throughout this time and also until 1902 he was a popular lyceum lecturer.

In 1902 Mr. Dixon retired to his country home at Dixonvale, Va., and devoted himself entirely to literary pursuits. His first novel, "The Leopard's Spots," was published in 1902. Then followed "The One Woman," in 1903, and "The Clansman" and "The Life Worth Living," in 1905. That same year Mr. Dixon entered the ranks of dramatic authors with an adaptation of "The Clansman" which caused much comment on account of its attitude on the negro question. He has also adapted "The One Woman" for the stage, and has made a play of his latest novel, "The Traitor," recently published. Mr. Dixon is vice-president of the Southern Amusement Company, and has become an independent author-manager, producing his own plays.

Mr. Dixon married Harriet Bussey at Montgomery, Ala., March 3, 1886. He is a member of The Players, New York.

DREW, JOHN, actor, was born in Philadelphia in November, 1853. His father, John Drew, was a celebrated comedian and Irish character actor. His mother was for many years a famous actress, one of her last successes being as Mrs. Malaprop, with Joseph Jefferson, in "The Rivals." John Drew, Sr., was manager of the Arch Street Theatre, Philadelphia, when he died, in 1862, and Mrs. Drew maintained a stock company at that theatre until 1877. She died August 31, 1897.

John Drew, the younger, was educated at the Protestant Episcopal Academy, in Philadelphia, and did not adopt the stage as a profession until he was twenty years old. He made his first appearance at the Arch Street Theatre, under his mother's management, March 23, 1873, as Plumper, in the farce, "Cool as a Cucumber." He next played Hornblower, in "The Laughing Hyena," and during the next two years played many small parts, to use his own words, "without making a particular impression with either the audience or myself."

Augustin Daly first saw John Drew in the part of Major Alfred Steele, in a three act comedy, "Women of the Day," in January, 1875. The manager bought the comedy and produced it at his New York theatre, with James Lewis in the leading part. A few weeks later he engaged Mr. Drew, and in February, 1875, John Drew made his first appearance in New York with the Daly company as Bob Ruggles, in "The Big Bonanza." Then he appeared in "Pique" and many light comedies. He played his first Shakespearian part in 1876, in support of Edwin Booth, who had rented Daly's Fifth Avenue Theatre for a season. Mr. Drew's part was Rosencrantz, in "Hamlet." He also played Francois, in "Richelieu," Exton, in "Richard II.," Clavis, in "The Lady of Lyons," Francis, in "The Stranger," and Hortensio, in "The Taming of the Shrew." The seasons of 1877-'78 were spent in support of Fanny Davenport, who toured the country in "As You Like It" and other Daly successes. The season of 1878-'79 was spent with Frederick Warde and Maurice Barrymore, who toured the country as joint stars, Mr. Drew playing Henry Beauclerc, in "Diplomacy."

In 1880 Mr. Daly founded the theatre in Broadway, New York, which still bears his name, and John Drew became his leading man, a place he occupied for twelve years. In that time he created a large number of light comedy rôles, besides appearing in many Shakespearian plays and revivals of old standard comedies. In the older plays his conspicuous successes were in "The Inconstant," "She Would and She Wouldn't," "The Country Girl" and "The School for Scandal." In Mr. Daly's adap-

tations from the French and the German he made personal successes in "The Railroad of Love," "Dollars and Sense," "A Night Off," "Nancy and Co.," "Seven-Twenty-Eight," "The Last Word" and "Love in Tandem," usually sharing the honors with Ada Rehan. Mr. Drew's work was favorably received in London and Paris during the visits of the Daly company to Europe in 1884, 1886, 1888 and 1890.

In 1892 John Drew became a star, under the direction of Charles Frohman, making his first appearance at Palmer's Theatre, New York, October 3, in Clyde Fitch's adaptation of Alexandre Bisson's comedy, "The Masked Ball." Mr. Drew starred as Frederick Ossian, in "The Butterflies," by Henry Guy Carleton; in "Christopher, Jr.," by Madeline Lucette Riley; in "The Bauble Shop," by Henry Arthur Jones; as Sir Jasper Thorndyke, in "Rosemary"; in "A Marriage of Convenience"; as Major Dick Rudyard, in "One Summer's Day," by Henry V. Esmond, and as Sir Christopher Deering, in "The Liars," by Henry Arthur Jones. Other plays in which he has starred are: "The Tyranny of Tears," 1899-1900; "Richard Carvel," 1900-'01; "The Second in Command," 1901-'02; "The Mummy and the Humming Bird," 1902-'03; "Captain Dieppe," 1903-'04; "The Duke of Killicrankie," 1904-'05, and "DeLancey," 1905-'06.

Mr. Drew married Josephine Baker, of Philadelphia, and they have one daughter. Their home is at Easthampton, Long Island. Mr. Drew is a member of The Players, The Lambs, the Green Room Club, the Actors' Fund Association, the Racquet and Tennis Club, the Brook Club and the Westchester County Club, all of New York.

EARL, MISS VIRGINIA (MRS. FRANK LAWTON), actress and light opera prima donna, was born in Cincinnati, Ohio, August 6, 1875. She made her first appearance on the stage as Nanki Pooh, in "The Mikado," in 1887, while a member of the Home Juvenile Opera Company. She also played the principal "tenor" parts in "Patience," "Pinafore" and "The Pirates of Penzance" with this organization. A Western tour with the Pike Opera Company ended in San Francisco, where Miss Earl joined Hallen and Hart, playing in "Later On" with them for two seasons. Miss Earl's next engagement was with Edward E. Rice, under whose management she spent three years in Anstralia, playing Gabriel, in "Evangeline"; Taggs, in "The County Fair"; Fedora, in "The Corsair," and Dan Deny, in "Cinderella."

Returning to this country, Miss Earl played the lunch counter girl, in Hoyt's farce "A Hole in the Ground." Then she joined the D. W. Truss Opera Company, playing Mataya, in "Wang," on the road for two seasons. Following this she made her first appearance in New York in 1893, being engaged for the Casino Theatre, where her first rôle was in "The Passing Show." Rôles in "The Merry World," in "Gay New York" and in "The Lady Slavey" also served to show her ability.

After four seasons at the Casino Miss Earl was engaged by Augustin Daly to play Mollie Seamore, in "The Geisha," in 1897. Under Mr. Daly's management she also played Flora, in "Meg Merrilies"; Ada Rehan's maid, in "The Wonder," and in several Shakespearian plays. Her Ariel, in "The Tempest," called forth the highest praise. Then Miss Earl again slipped back into musical comedy, winning laurels as Dora, in "The Circus Girl," and Winnifred Grey, in "A Runaway Girl." The death of Augustin Daly terminated Miss Earl's career at the theatre bearing his name, and she went back to the Casino in 1900, making her reappearance as Percy Ethelbert Frederick Algernon Cholmondely, in "The Casino Girl."

In the fall of the same year Miss Earl played in "The Girl from Up There," under the management of Charles Frohman, and later in "The Belle of Bohemia."

The season of 1901-'02 she played in "Florodora," at the New York Theatre Winter Garden. The following season she starred in "Sergeant Kitty," under the management of George B. White. For the last two years Miss Earl has been seen chiefly at the vaudeville houses.

Miss Earl was married to Frank Lawton, who at the time was playing the dancing master and doing a whistling specialty in "The Milk White Flag," at Hoyt's Theatre, New York, October 15, 1894. She obtained a divorce from him eight years later.

EBERLE, EUGENE A., actor, born in 1840, is an actor by inheritance, as his grandfather, Adam Eberle, was an actor, and his father, Charles Eberle, and Edwin Forrest made their professional débuts together in a circus, Eberle playing cornet and Forrest doing flip-flaps. Eugene was carried on the stage when he was four months old, at Bangor, Me. Twenty years afterward he made his début in the same city, playing Paris, in "Romeo and Juliet." After a season in an "Uncle Tom's Cabin" company, which was transformed into a minstrel show, Mr. Eberle supported Charlotte Cushman, playing the Apothecary, in "Romeo and Juliet," and the Surveyor, in "Henry VIII." He then went to New York to play at the Winter Garden, under W. M. Fleming, at a salary of $6 a week, which he never got. Maggie Mitchell followed Fleming, and Mr. Eberle became second low comedian at the Winter Garden, under Stuart, Booth and Clark. He remained there four years, eventually becoming first comedian. He played in the hundred nights' run of "Hamlet" in which Edwin Booth was the Dane and Charles Kemble Mason the Ghost. Eberle first played Second Gravedigger, and about the middle of the run succeeded Thomas Placide as First Gravedigger. He played with the Booth brothers in "Julius Cæsar" the night in 1863 when Southern sympathizers tried to burn New York. Edwin Booth was the Brutus, Junius Brutus Booth, Jr., the Cassius, and John Wilkes the Marc Antony. Just as John Wilkes began the funeral oration the fire department broke in in time to prevent the firing of the theatre.

After many engagements in support of stars and in stock companies, including those at the Leland Opera House, Albany, and the Boston Theatre, Mr. Eberle joined the Joseph Jefferson company, playing Tackleton in "The Cricket on the Hearth," and Cockles, in "Rip Van Winkle," in the season of 1885-'86. The next year he supported Madame Janauschek, playing Dominie Sampson, in "Meg Merrilies," which he had previously played with Charlotte Cushman. Then came three seasons with "The Still Alarm." In 1890-'91 he was with A. M. Palmer's "Aunt Jack" company. Since then he has played in "Colonel Carter of Cartersville," "Across the Potomac," "Shiloh," etc., and he has supported Robert Mantell and Margaret Mather. He played four seasons with Otis Skinner and two with Annie Russell, playing Pete, in "Mice and Men," and old Parling, in "The Younger Miss Parling." He then played another season with Skinner, and was last seen as Senator

Roberts, in the original "The Lion and the Mouse" company, at the Lyceum Theatre, New York. His permanent address is Box 32, Chatham, N. Y.

EDESON, ROBERT, was born in New Orleans, his father, George R. Edeson, being a well known comedian and stage manager. He was educated in Brooklyn, N. Y., and in 1886 became box office clerk at the Park Theatre there, then under the management of Colonel Sinn. The following year when Cora Tanner was to produce "Fascination" there, an actor cast for a minor part became ill. The Colonel was in a dilemma. Young Edeson volunteered to play the part, and Colonel Sinn offered to bet him a hundred dollars he could not succeed. But Edeson did succeed, and for his first appearance on any stage he earned $100 in a night. The following season Mr. Edeson played a juvenile part in a small company presenting Augustin Daly's "A Night Off." After a season with "The Dark Secret" Mr. Edeson joined Charles Dickson's company, playing in "Incog." In this company he met Ellen Burg, an actress, whom he made his wife. She died in June, 1906.

In 1896 Mr. Edeson joined the Empire stock company, and as understudy to William Faversham jumped to the front in the latter's part, Gil De Berault, in "Under the Red Robe." Mr. Edeson next attracted attention as leading man in Amelia Bingham's production of "The Climbers." In the winter of 1902 he became a star, playing Augustus Thomas's dramatization of Richard Harding Davis's novel, "Soldiers of Fortune." The season of 1905-'06 Mr. Edeson starred in "Strongheart," an Indian play.

EDWARDES, GEORGE, manager, was born in Dublin in 1852 and was intended for the army, but while "cramming" he was asked by his uncle, the late Michael Gunn, a Dublin theatrical manager, to look after his company, which was touring in "The Lady of Lyons." This glimpse of management decided him to join the profession. He went to London with introductions from Gunn and was engaged by D'Oyley Carte as business manager of the Opera Comique, and afterward of the Savoy. He continued so until 1882, when he formed a syndicate and leased the Gaiety Theatre from the late John Hollingshead, becoming its sole manager. He produced "Jack Sheppard," the first of a long series of Gaiety successes. "Monte Cristo," "Esmeralda," "Ruy Blas" and "Carmen-Up-To-Date" followed. Mr. Edwardes was the originator of that class of entertainment known as "musical comedies," the first big successes in this line being "The Shop Girl," "A Gaiety Girl" and "A Runaway Girl." He became lessee of Daly's Theatre, London, after Augustin Daly's death, and there produced a succession of musical comedies, including "An Artist's Model," "Florodora," "The Geisha," "San Toy" and many others equally popular. These and the Gaiety plays were toured all over England and the United States. Mr. Edwardes has managed or been interested in many other theatres, either alone or in partnership with Charles Frohman, Frank Curzon and other well known managers. Practically all the pieces which he has produced have been seen in the United States, South Africa and Australasia. He is the busiest and most experienced theatrical manager in London at the present time, if not in the entire world. His chief recreation is horse racing, and he owns a fine stable, which is under the control of his brother, Major Edwardes. Mr. Edwardes married in 1885 Julia Gwynn, an actress, who created many parts in the early operas of Gilbert and Sullivan at the Savoy Theatre, London.

EDWARDS, JULIAN, composer, was born in Manchester, England, December 17, 1855. He came from a well known Scottish musical family, and his sisters Fanny (Mrs. Harry Clifton) and Annie (Mrs. Redfern Hollins) were well known on the English operatic stage. His early days were spent in Edinburgh, and he first studied music at the University there under Sir Herbert Oakeley. For some years Mr. Edwards was associated with the Carl Rosa Opera Company, and in 1880 he became conductor of the Royal English Opera Company, a place he occupied for six or seven years. The first important work from his pen was "Victorian," a grand opera in four acts, the book of which was founded on Longfellow's poem, "The Spanish Student." This was produced at Sheffield, England, March 6, 1883, and afterward played at Covent Garden Theatre, London.

Mr. Edwards came to this country in 1888 and became musical director for many light opera companies. While associated with the Digby Bell company his first light opera, "Jupiter," book by Harry B. Smith, was produced April 14, 1892, in Washington, D. C. It had a run of 300 nights. At Herrmann's Theatre, New York, on January 20, 1893, the first joint production of Stanislaus Stange and Julian Edwards, a combination which to some extent resembled that of Gilbert and Sullivan in England, was produced by the Manola-Mason company. It was a musical comedy, "Friend Fritz," founded on the Erekmann-Chatrian romance.

Mr. Edwards's next and most ambitious production in this country was a grand opera in miniature, "King Rene's Daughter," first played at Herrmann's Theatre, New York, November 22, 1893. "Madeleine, or the Magic Kiss," by Stange and Edwards, was produced at the Tremont Theatre, Boston, July 31, 1894, and afterward ran three months at the Bijou Theatre, New York. "The Goddess of Truth," written for Lillian Russell, was produced at Abbey's Theatre, New York, in February, 1896, and on October 18 of the same year "Brian Boru," produced at the Broadway Theatre, New York, met with marked success.

Later operas composed by Mr. Edwards have been "The Wedding Day," in which Lillian Russell, Della Fox and Jefferson De Angelis appeared at the Casino Theatre, New York; "Dolly Varden," written for Lulu Glaser, and "When Johnny Comes Marching Home," "Princess Chic," "The Jolly Musketeer," for Francis Wilson; "Love's Lottery," for Madame Schumann-Heink, and "The Girl and the Governor." Mr. Edwards is also the composer of the grand operas "Elfinella" and "Corinne," as yet unproduced, and the cantatas "The Redeemer" and "The Mermaid."

Mr. Edwards married in New York January 9, 1889, Philippine Siedle, a well known English prima donna. He is a member of The Players, The Lambs and the Lotos clubs and the Manuscript Society, New York. His home is at Sunnyside Drive, Ludlow, Yonkers, N. Y.

EDWARDES, MISS PAULA, comedienne and light opera singer, was born and educated in Boston. She made her first appearance on the stage in that city in the chorus of "Tabasco," of which Thomas Q. Seabrooke was the star. She was also understudy to Miss Elvia Crox, then Mrs. Seabrooke, and an opportunity to play the leading soubrette part at the first matinée of the play, Miss Crox falling ill, allowed her to show her ability. The following season she was with Hoyt's "A Black Sheep" company, still in the chorus. Bettina Gerard, who played the Queen of Burlesque, left the company and Miss Edwardes was promoted to her place. A year later, after appearing in "A Dangerous Maid," Miss Edwardes made her first noteworthy success by creating the part of Mamie Clancy, a Bowery girl, in the original production of "The Belle of New York," at the Casino Theatre, New York. She also played the part in London with the com-

pany headed by Edna May. Her next engagement was with Augustin Daly at his New York Theatre, where she created the part of Carmenita, in "A Runaway Girl," and gained popularity with the song "High Society." Miss Edwardes next attracted attention as Louise Jupp, in "The Great Ruby." In 1900 she played the part of Honorah, in "Mam'zelle 'Awkins." After appearing in revivals of "A Runaway Girl" Miss Edwardes became a star, under the management of the Shuberts, playing the title part in "Winsome Winnie," a light opera which ran for two seasons on the road and was also seen at the Casino Theatre, New York. The season of 1906 she starred in "Princess Beggar," a comic opera.

EVESSON, MISS ISABELLE, actress, was born in New York in 1870 and is descended from one of the old Knickerbocker families, her grandfather being Abraham Bassford, who owned a large estate at Fordham, and her grandmother Mrs. Abby C. Kipp. Her father, Henry Evesson, Jr., a New York merchant, died early in life. Miss Evesson was fourteen years old when she decided on a stage career. Her mother took her to Augustin Daly to ask his advice. "What can you do?" he asked the child. "Nothing," she replied, "but I am willing to learn." The answer pleased the manager so that he engaged her, and she remained in his company two years, playing small parts and understudying. When she left Daly's Theatre she played a short engagement with Richard Mansfield, and then at Wallack's Theatre created the rôle of Fuchsia Leach, in "Moths." After this she was leading woman at the Boston Museum for two seasons. Sir Charles Wyndham saw her there and offered her a prominent part at his London theatre, where she made a marked success. Returning to the United States, she toured as Dearest, in "Little Lord Fauntleroy." While playing Rosa Leigh, in "Rosedale," she met and married a companion of her childhood, Almyr Wilder Cooper, a well known newspaper man, nephew of Clark Davis, for many years editor of "The Philadelphia Times." In less than two years Mr. Cooper was killed in an accident. His widow later assumed her maiden name, accepted an engagement from Charles Frohman and returned to the stage. Miss Evesson was leading woman at the American Theatre when it first opened with a stock company. She played two successful seasons with the Keith Stock Company at Providence, R. I. The season of 1904 she was starred in "In the Palace of the King," and the seasons of 1905-'06 she was leading woman at Proctor's Fifth Avenue Theatre, New York.

MISS MAXINE ELLIOTT.

ELLIOTT, MISS MAXINE (MRS. NATHANIEL C. GOODWIN), actress, was born in Rockland, Me., February 5, 1873, and spent much of her childhood on a large sailing ship, of which her father, Thomas Dermot, of Oakland, Cal., was captain. Subsequently she spent about a year at the convent of Notre Dame, Roxbury, Mass., and went to New York when she was barely sixteen years old to begin the struggle of "carving out a career." She made her first appearance on any stage in the part of Felicia Umphraville, in "The Middleman," the season of 1890-'91 in New York with E. S. Willard, under the management of A. M. Palmer. She also played Virginia Fleetwood, in "John Needham's Double"; Beatrice Selwyn, in "A Fool's Paradise," and Lady Gilding, in "The Professor's Love Story." After that she joined "The Prodigal Daughter" company, at the American Theatre, New York, and remained there to play the second part in "The Voyage of Suzette," which ran only two or three weeks.

She then joined Rose Coghlan's company and played Dora, in "Diplomacy"; Grace Harkaway, in "London Assurance"; Alice Varney, in "Forget-Me-Not," and Mrs. Allenby, in "A Woman of No Importance." Augustin Daly then engaged her, and at his theatre she appeared in the title rôle of "A Heart of Ruby," in "The Orient Express," in "A Bundle of Lies" and in "A Tragedy Rehearsal." She also played Silvia, in "Two Gentlemen of Verona"; Hermia, in "A Midsummer Night's Dream," and Olivia, in "Twelfth Night." In 1895 she went to London with this company, where her beauty attracted great attention. After a summer engagement with the Daniel Frawley Stock Company in San Francisco, she joined Nat Goodwin's company in 1896, becoming his leading woman. In that year she obtained a divorce from her first husband, George A. McDermott, a lawyer and Mayor's Marshal under Mayor Grace of New York. She was married to Mr. Goodwin February 20, 1898. With him she appeared as Portia, in "The Merchant of Venice"; Hermia, in "A Midsummer Night's Dream"; in "An American Citizen," "The Cowboy and the Lady," "When We Were Twenty-One" and many of the other plays in his large repertoire. The season of 1903-'04 she was starred by Charles B. Dillingham in Clyde Fitch's play "Her Own Way," and in 1905-'06 in another Fitch play, "Her Great Match." Miss Elliott spends most of her leisure time abroad, having a town house in London. Gertrude Elliott, also an actress, now the wife of Forbes-Robertson, the English actor, is her sister.

EMERY, EDWARD, actor, born in England, comes from one of the most famous families in the annals of the English stage. In 1780 his great-grandfather, John Emery, was a well known actor and manager of a theatre in the town of Sunderland. His son, John Anderson Emery, was a most popular London actor in the last century, and Edward Emery's father, the late Sam Emery, was the creator on the English stage of many of the characters in Dickens's plays, such as Dan'l Peggotty, Cap'n Cuttle and John Browdie. Edward Emery's sister, Winifred Emery, the wife of Cyril Maude, the well known London actor-manager, holds with Ellen Terry the first place in the hearts of English playgoers. Edward Emery first came to the United States with one of Sir Charles Wyndham's companies, and at the end of that company's tour in this country joined the forces of the late A. M. Palmer. He afterward played under the managements of Charles Frohman, Liebler & Co. and Klaw & Erlanger. Early in 1906 he became a member of Margaret Anglin's "Zira" company, playing the part of Captain Sylvester. Characters in which he has achieved prominence have been Captain Redwood, in "Jim the Penman," and Lord Robert Ure, in "The Christian."

MISS GRACE ELLISTON.
(Photograph by Aimé Dupont.)

ELLISTON, MISS GRACE, actress, was born in West Virginia and educated in Episcopal schools. When she was seventeen years old it was planned that she should enter a convent, but, her father dying suddenly, it became necessary that she should aid the family, and the stage was selected as a medium. She made her first appearance with Daniel Frohman's company, in "His Excellency, the Governor." She was then in "The Tyranny of Tears" and "Wheels Within Wheels." Then followed three summers on the coast, during which she played all kinds of parts with Henry Miller's company.

She then appeared in "The Taming of Helen" at the Savoy Theatre, New York, where Richard Mansfield engaged her for his leading woman. She made her first big success with him in "Alt Heidelberg."

Miss Elliston then played Olivia, in "Twelfth Night," with Viola Allen, and then became leading woman with Nat Goodwin. Finally she played her best part, that of Mildred Gresham, with Sarah Cowell Lemoyne, in Robert Browning's drama "A Blot in the 'Scutcheon." The season of 1905-'06 Miss Elliston created the part of Shirley Rossmore, in "The Lion and the Mouse," at the Lyceum Theatre, New York.

Miss Elliston's New York address is No. 155 West 48th street.

ENGLANDER, LUDWIG, composer, was born in Austria and emigrated from Vienna to New York in 1882. He was conductor of the Thalia Theatre when Heinrich Conried was director of it, and there produced his first opera, "The Prince Consort." He occupied the same place at Amberg's German Theatre, where his opera, "1776," was produced. His first stage score for the English stage was that for "The Passing Show," produced by George Lederer at the Casino, New York, in which Jefferson De Angelis played. He followed "The Passing Show" with "The Twentieth Century Girl." Then in succession followed "A Round of Pleasure," for the Rogers Brothers; "A Daughter of the Revolution," for Camille D'Arville; "The Caliph," for Jefferson De Angelis; for Francis Wilson "Half a King," "The Little Corporal" and "The Monks of Malabar"; "The Rounders," for Thomas Q. Seabrooke; "In Gay Paree," for Mabelle Gilman; "The Casino Girl," for Virginia Earle; "The Wild Rose," for Irene Bentley; "Sally in Our Alley," for Marie Cahill; "The Cadet Girl," for Christie MacDonald; "The Belle of Bohemia," for Sam Bernard; "The Office Boy," for Frank Daniels; "A Madcap Princess," for Lulu Glaser, and "The Two Roses," for Fritzi Scheff. In all, Mr. Englander has written the music for thirty-five operas. He is also well known as a writer of popular songs, more especially in collaboration with Harry B. Smith. His home is No. 351 West 144th street New York.

EVANS, CHARLES E., manager and actor, was born in Rochester, N. Y., September 6, 1856. In an effort to pay for a piano bought for his school a series of entertainments was given by the pupils, and Evans was applauded so greatly by the audiences and the press that he decided to become a real actor. This was against the wishes of his parents, and he ran away from home. He first appeared in various vaudeville companies with James Niles in humorous sketches. In 1879 he made a tour across the continent with Tony Pastor. Three years later Mr. Evans was associated with Messrs. Bryant, Hoey and Niles in a company known as the Meteors. The French sisters, who afterward became the wives of Messrs. Hoey and Evans, were members of this organization. After the

olio the company presented a farce called "The Book Agent," written for it by Frank Dumont.

This farce, in which Mr. Evans was a book agent and Mr. Hoey a tramp, was so popular that they decided to have it elaborated into a farce comedy. Charles Hoyt was engaged to do this work, and he produced from it "A Parlor Match," which was presented by Evans and Hoey for many years. It is estimated that they cleared at least $300,000 with this play. The partnership of the two men was dissolved with the last performance of "A Parlor Match" in Harlem in 1894.

Mr. Evans then abandoned his career as an actor and became a manager. He purchased the old Park Theatre, at Broadway and 35th street, New York, rebuilt and refurnished it and opened it as a theatre for the production of stars and new plays. He managed this house for several years under its new name, the Herald Square Theatre, and his administration was very successful. He resigned the management of the house a few years ago to return to the stage.

EYTINGE, MISS ROSE (MRS. CYRIL SEARLE), actress, was born in Philadelphia in 1835. She was educated there and in Brooklyn, where she acted as an amateur. Her first professional appearance was as Melanie, in "The Old Guard," a one act drama, at the Green Street Theatre, Albany, N. Y., with Hough's Dramatic Company, in 1852. After ten years in stock companies, she made her first appearance in New York at the Olympia Theatre in 1862. For some time she was in Edwin Booth's company, and in 1868 she was leading woman in Lester Wallack's company, playing Nancy Sykes and Lady Gay Spanker with pronounced success. She was leading woman at the Union Square Theatre, New York, creating in this country the parts of Rose Michel, Felicia and Gervaise, in "Drink."

In 1880 Miss Eytinge went to London and supported Barry Sullivan and many other English stars. She returned to this country in 1884 and played many engagements. Of late years her appearances have been infrequent, and she has devoted her time chiefly to teaching the art of acting and to writing for the magazines. She is the author of a novel, "It Happened This Way," and a play, "Golden Chains." Miss Eytinge has been married thrice, first to David Barnes, next to George H. Butler, United States Consul General to Egypt, and thirdly to Cyril Searle, an actor. Her home is No. 214 West 83d street, New York.

FAVERSHAM, WILLIAM ALFRED, actor, was born at No. 1 Bentic Terrace, St. John's Wood, London, England, February 12, 1868. He was the youngest of thirteen children. He had been on the English stage only a few months, when he came to New York, in 1887, to support Helen Hastings at the Union Square Theatre. He afterward joined the Lyceum Company, appearing as Robert Grey, in "The Wife," and in "The Highest Bidder." Tiring of the stage, he returned to England, but came back to America at the end of 1888 and played Leo, in Rider Haggard's "She." With Mrs. Minnie Maddern Fiske, Mr. Faversham played Carrol Glendenning, in "In Spite of All"; Jacob Henderson, in "Caprice"; Helmer, in "A Doll's House," and Valentine and Don Stephano, in "Featherbrain." Returning to the Lyceum Company, he appeared as Clement Hale, in "Sweet Lavender"; Lord Seymour, in "The Prince and the Pauper," and Alfred Hastings, in "All the Comforts of Home."

After a season with Augustus Pitou, Mr. Faversham went to the Empire Theatre, New York, and played second parts. The end of the second year he succeeded

Henry Miller as leading man, making his first appearance in that capacity as Gil de Berault, in "Under the Red Robe," which ran the entire season. The following year he was the Erie von Rodeck of "The Conqueror" and the Lord Algy of "Lord and Lady Algy." Other parts played with the Empire Company were Lieutenant John Hinds, in "Brother Officers"; Jack Martin, in "My Lady's Lord," and Roger Ainslie, in "A Man and His Wife." He also played in "Sowing the Wind," "Don Cæsar," "Phroso," "John-a-Dreams," "Impudence" and "Letty," and was the Romeo to the Juliet of Maude Adams.

In March, 1902, Mrs. Marian Faversham, who was a widow when she was married to the actor ten years before, obtained an absolute divorce. The same year Mr. Faversham married Julie Opp, an actress. They have one son, William Crozier Faversham, born October 31, 1905.

Mr. Faversham made one of the chief successes of the 1905-'06 season as Jim Carson, in "The Squaw Man," by Edwin Milton Royle, which had a long run at Wallack's Theatre, New York, under the management of Liebler & Co.

Mr. Faversham is one of the biggest breeders of bull terriers in America. He has a farm in the south of England, where he has imported the American trotting horse, the breeding of which he has found profitable.

FEALY, MISS MAUDE, actress, was born in Memphis, Tenn., March 4, 1886. Her mother, Margaret Fealy, was on the stage for eighteen years, and now conducts the Tabor School of Acting at Denver, Col. Miss Fealy first appeared on the stage at the age of four in the tableau of "Faust and Marguerite," her mother playing Marguerite. As a pupil of her mother's school Miss Fealy appeared in public as Vera, in "Moths"; Juliet, in "Romeo and Juliet"; Galatea, in "Pygmalion and Galatea"; Louise, in "The Two Orphans"; in "Sweet Lavender," and as Kathleen, in "Mavourneen."

She was fourteen years old when Augustin Daly saw her play Juliet and was so impressed that he engaged her for five years. Mr. Daly's death cancelled this contract, and Miss Fealy was engaged for Eunice, in "Quo Vadis," by F. C. Whitney, under whose direction she made her first appearance in New York. This led to her engagement as leading woman by William Gillette. Miss Fealy, who at that time was sixteen years old, remained with Mr. Gillette for two seasons, playing in this country and in England the rôle of Alice Faulkner, in "Sherlock Holmes." Her work in England attracted E. S. Willard, with whom she played Lucy, in "The Professor's Love Story"; Mary, in "The Middleman"; Ada, in "David Garrick," and Filaberta, in "The Cardinal." Following this engagement Miss Fealy supported Orrin Johnson as a co-star in "Hearts Courageous" at the Broadway Theatre. She also played Felicite, in Mrs. Frances Hodgson Burnett's play "That Man and I."

The most important engagement of her career was that of leading woman with Sir Henry Irving, she playing Ellen Terry's rôles of Rosamonde, in "Becket"; Julie, in "The Lyons Mail"; Norah, in "Waterloo," and Marie, in "Louis XI." Last season Miss Fealy starred as Ernestine, in Martha Morton's "The Truth Tellers," but ended as leading woman with William Collier in "On the Quiet." Miss Fealy has appeared at Elitch's Garden, in Denver, every summer for the last seven years, during which time she has appeared in "A Royal Family," "Prince and the Pauper," "Dorothy Vernon," "Little Lord Fauntleroy," "Mice and Men," "The Little Minister," "When Knighthood was in Flower," "Romeo and Juliet," "The Christian," "Faust" and "Lady Dainty." In September, 1906, Miss Fealy signed with John Cort for five years, making her first appearance as a star in the title rôle of Martha Morton's latest comedy, "The Illusion of Beatrice."

FARNUM, DUSTIN, actor, was born at Hampton Beach, New Hampshire, in 1876, his parents being G. D. and Clara Adele Farnum. He has two brothers, William and Marshall Farnum, who are also players. He began his stage career with his brother William while they were still attending school at Locksport, Me., appearing during the summer months in a singing specialty with a company of Thomas E. Shea and in a singing and dancing specialty with the "Hidden Hand" company. His first professional engagement was with the Ethel Tucker Repertoire Company, with which he toured the New England states. A season in stock at Buffalo followed. In 1899 he played his first important rôle and first attracted attention as Lieutenant Denton, in Augustus Thomas's "Arizona," under the management of the late Kirke La Shelle. He made the greatest success of his career as the Virginian, in the dramatization of Owen Wister's novel of that name by Mr. Wister and the late Kirke La Shelle, which opened in September, 1903, and ran for twenty-two weeks at the Manhattan Theatre, New York, and is still one of the most popular plays on the stage. Although Mr. Farnum had never seen a cowboy and created the character solely by study of the novel, his portrayal of the type was so faithful to the original that he met with remarkable success in the West. He is an enthusiastic baseball "fan" and fond of yachting and automobiling.

FERNANDEZ, MISS BIJOU (MRS. W. L. ABINGDON), actress, was born in New York, being the daughter of Mrs. E. L. Fernandez, a well known theatrical agent, and the granddaughter of Mr. and Mrs. Samuel Bradshaw, who for years were attached to the old and new Bowery Theatre companies. Miss Fernandez made her first appearance when only a child at the Madison Square Theatre, New York, as Little May, in "May Blossom." She afterward played Arthur, in "King John," with Edwin Booth; Little Meenie, in "Rip Van Winkle," with Joseph Jefferson; Baby Fritz, with J. K. Emmett; Little Lord Fauntleroy, and Topsy, in the children's "Uncle Tom's Cabin" company. About this time Augustin Daly signed a seven years' contract with her parents for the child's services, and also undertook complete charge of her education. With the Daly company she played many parts, being especially successful as Puck, in "A Midsummer Night's Dream." She was the youngest Puck ever seen in this country. Her engagement ended, she finished her education at the De Valencia Institute and returned to the stage to play the grown-up Meenie with Joseph Jefferson. After stock seasons at Washington, Baltimore, Troy and Albany, in 1899 she made a success as Rosalind, in "As You Like It." After a time in the Empire Theatre Stock Company, New York, she supported John Drew, in "One Summer's Day"; Mrs. Fiske, in "Tess of the D'Urbervilles," and Amelia Bingham, in "The Climbers" and "The Frisky Mrs. Johnson."

In 1900 Miss Fernandez made a good impression as Lygia, in "Quo Vadis," and was seen as Alison Deyo, in "Hearts Aflame." In 1902 she was the star in the stock

company at the opening of the Circle Theatre, New York, and in 1894 she was the Marianne in the star cast of "The Two Orphans," and played in "The Fair Exchange." The season of 1906 she played the leading part in "The Redskin," at the Liberty Theatre, New York, and afterward Louka, in "Arms and the Man," with Arnold Daly. She was married to W. L. Abingdon, the English actor, on May 29, 1906.

FIELDS, LEWIS MAURICE (LEW), comedian, was born in New York January 1, 1867. He graduated from the Allen street public school, and began his career as an entertainer in 1877, in partnership with Joseph Weber, playing Dutch comedy sketches at the East Side variety houses. They were at first professionally known as "The Dutch Senators." For nearly twenty years Weber and Fields played in vaudeville houses, and in 1885 they formed their own company, still continuing their knockabout acts. Ten years later they leased a small theatre in Broadway, New York, and founded the entertainment which quickly became famous and lasted, as a successful partnership, until 1904. During that time they had in their company many of the most famous burlesque and light opera artists of the American stage and produced many successful musical entertainments, chiefly written by Edgar Smith, with music by John Stromberg.

In 1904 the firm of Weber & Fields was dissolved, and Mr. Fields formed a partnership with Henry Hamlin and Julian Mitchell, producing similar entertainments, the first of which was "It Happened in Nordland." Mr. Fields also leased a theatre, built on West 42d street, New York, and named it Fields's Theatre. The season of 1906, however, he abandoned this and leased the Herald Square Theatre, New York, where, in the fall he produced "About Town." Mr. Fields's wife was Rose Harris. His home is No. 334 West 88th street, New York. His business address is Herald Square Theatre, New York, Fields's Theatre having been renamed the Hackett Theatre.

FIGMAN, MAX, actor, was born in Vienna, Austria, in 1868. His father, Bernhart, and his mother, Henrietta Rappa Figman, came to this country in the early '70s. Max Figman showed histrionic talent at an early age and as a member of the Philadelphia Drawing Room Club he became an accomplished amateur. He made his début at the age of sixteen as Prosper Courmant, in "A Scrap of Paper," and later played in Willie Edouin's "Fun in a Photograph Gallery." His first marked success was as Jean François, in "Passepartout," pro-

duced on January 24, 1888, in Philadelphia under the management of Imre & Bolossy Kiralfy.

Some of the parts he has played since then include Captain Jack O'Hara, in "Heartsease"; Jonas, the bell ringer, in "Dolores"; Butterfield, in "Le Voyage de Suzette"; General de Mauch, in "Love's Extract"; Captain Dandy, in "Burmah"; Jack McKay, in "The Absent Boy"; Dewey Bedford, in "A Ward of France"; Adhemar Gratignon, in "Divorçons"; Jules Barton, in "A Misfit Marriage"; Arthur Chamberlain, in "Club's Baby"; Dick Swiveller, in "Little Nell and the Marchioness"; Fournier, in "Miranda of the Balcony"; Torwald Helmar, in "A Doll's House"; Richard Murry, in "Gretna Green," and Assessor Brack, in Hedda Gabler."

Mr. Figman starred as Sir Reginald Belsize, in "The Marriage of Kitty," during the season of 1904-'05 and in 1905-'06 was featured as Grand Dudley, with Florence Roberts, in "Ann La Mont," and as Baron von Kleber, in "The Strength of the Weak." He will star under John Cort's management the coming season in "The Man On the Box," and will act as general stage director for Mr. Cort's attractions prior to his starring tour. Mr. Figman is an excellent horseman and is fond of rowing and fishing. He has written several plays and sketches and appeared for a short time in vaudeville in one of the latter. During his various engagements with Mrs. Fiske he staged for her "A Doll's House," "Mary of Magdala," "Divorçons" and "Miranda of the Balcony."

FILKINS, MISS GRACE, actress, was born in Philadelphia. When Haverly's juvenile "Pinafore" company was formed she was engaged to sing and play the part of Josephine. Colonel John A. McCaull saw one of her performances and engaged her for his opera company. With this company she made her first appearance in New York, playing in "Josephine Sold by Her Sisters," at Wallack's Theatre. A year later she was enrolled as a member of the Augustin Daly company at the Fifth Avenue Theatre, and there she entered into legitimate comedy work with such artists as Ada Rehan, John Drew and James T. Lewis. She appeared in such plays as "Love in Harness," "Nancy & Co.," "7-20-8." and as the Widow, in "Taming of the Shrew." Since then she has played Madame Olympe, in "Camille"; the Duchess, in "Adrienne Lecouvreur"; Phœbe, in "As You Like It"; the juvenile rôle in "Donna Diana"; the page in "Much Ado About Nothing," and minor parts in "Cymbeline" and "Measure for Measure," under Madame Modjeska. She created the part of Fairy Graciosa, in "The Crystal Slipper" and was in McKee Rankin's "Runaway Wife" company. She has also played in the companies of Rosina Vokes and the late Sol Smith Russell. The fall season of 1906 she appeared in the initial production of "The Daughters of Men" September 24 in Boston.

FISKE, HARRISON GREY, manager, author and journalist, was born at Harrison, Westchester County, New York, July 30, 1861, being the son of Lyman and Jane Maria (Durfee) Fiske and grandson of Jonathan and Eunice (Fiske) Durfee, residents of Wales, Mass. Through both parents he is descended from John Fiske, of Weybred, England, whose forefathers had dwelt at Laxfield, in the same county, since the time of Henry IV. Emigrating to New England in 1648, John Fiske settled at Watertown. One, if not more, of his numerous descendants bore arms in the Revolutionary War. Asa, his great-grandson,

being a lieutenant in Captain Freeborn Moulton's company of minute men in Colonel Danielson's regiment.

Harrison Grey Fiske, after attending Dr. Chapin's Collegiate School in New York, spent some time in Europe, and then returned to his native country to enter the University of the City of New York. His tastes were literary, and while at college he wrote short stories and sketches for magazines and newspapers and corresponded for several Western dailies. He entered journalism regularly as editorial writer and dramatic critic on "The Jersey City Argus," and later he held a similar post on "The New York Star," then under John Kelly's control. In July, 1879, he became a contributor to "The Dramatic Mirror," and in the autumn of the same year bought an interest in the stock company that owned it. The same year he was placed in charge of the paper. At that time he was eighteen years old. In 1883 Mr. Fiske obtained a controlling interest in the newspaper, and five years later became sole proprietor. In 1886 he was dramatic critic of "The New York Star." Mr. Fiske has advocated encouragement of the American drama and has worked for the spread of patriotism in dramatic art. Mr. Fiske married at Larchmont, N. Y., March 19, 1890, Mary Augusta, daughter of Thomas and Elizabeth (Maddern) Davey, better known as Minnie Maddern, the actress. Mr. Fiske entered the field of management as the manager of Mrs. Fiske in 1896. In 1901 he leased the Manhattan Theatre, New York, as the home theatre for Mrs. Fiske, and conducted it for five years, making various productions during that period. He has also introduced to the American stage Bertha Kalich, the Polish actress. He is one of the so-called independent managers who have several times entered the lists against the so-called Theatrical Trust.

Mr. Fiske is a trustee of the Actors' Fund, a member of the Sons of the Revolution, of the American Academy of Social Science, and of the Zeta Psi Fraternity. He is a director of the American Dramatists' Club and of the Lotos Club; was secretary of the Goethe Society and has been vice-president of the New York Shakespeare Society.

FISKE, MRS. MINNIE MADDERN (MRS. HARRISON GREY FISKE), actress, was born in New Orleans. Her father was Thomas Davey, prominent in the South as a theatrical manager, and her mother Mrs. Minnie Maddern, the daughter of Richard Maddern, an English musician, who came to this country with a large family and organized a travelling concert company composed of his own children. The organization was known as the Maddern Family. Mrs. Maddern became a well known actress later under her husband's management. Mrs. Fiske was two years old when she first went on the stage. Between acts she sang a ballad, "Jamie Coming Over the Meadow." As Minnie Maddern she made her debut in Little Rock, Ark., at the age of three years as the Duke of York, in "Richard III." She first appeared in New York with Laura Keene in "Hunted Down," being then five years old. She later played Prince Arthur in the revival of "King John" at Booth's Theatre, New York, with John McCullough, Junius Brutus Booth and Agnes Booth in the cast.

When she was twelve years old she played Francois, in "Richelieu," and Louise, in "The Two Orphans." When thirteen she assumed the part of the Widow Melnotte with astonishing success. She played the round of child's parts with Barry Sullivan and later with Lucille Western. She was the original Little Fritz, in J. K. Emmet's first production at Wallack's and Niblo's, New York; Paul, in "The Octoroon," at Philadelphia; Franko, in "Guy Mannering," with Mrs. Waller; Sybil, in "A Wolf in Sheep's Clothing," with Carlotta LeClerq; little Mary Morgan, in "Ten

Nights in a Barroom," with Yankee Locke in Boston, and the child, in "Across the Continent," with Oliver Doud Byron. She took the child's part with E. L. Davenport, in "Damon and Pythias," and other plays, in Philadelphia; she played Heinrich and Meenie, in "Rip Van Winkle"; Adrienne, in Daly's "Monsieur Alphonse"; the boy's part, in "The Bosom Friend"; Alfred, in the first road production of "Divorce"; Georgie, in "Frou-Frou," with Mrs. Scott-Siddons; the child, in "The Chicago Fire"; Hilda, in Emmet's "Carl and Hilda"; Ralph Rackstraw, in Hooley's Juvenile "Pinafore" Company, and Clip, in "A Messenger from Jarvis Section." At the age of ten she acted the Sun God, in David Bidwell's production of "The Ice Witch" at New Orleans, and she also appeared in "Aladdin," "The White Fawn" and other spectacular pieces.

Brief periods were spent by the young actress in French or convent schools in the cities of New Orleans, St. Louis, Montreal and Cincinnati. Her education, despite her constant change of locality, was methodical, and it was carefully supervised by her mother. Mrs. Fiske became a star at the age of sixteen. After that time and up to the time of her temporary retirement she had become identified with several plays, among them being "Caprice" and "In Spite of All." When she was married, in 1890, and retired from the stage, she had no thought of a permanent relinquishment of the theatre. On her return to the stage she soon took a place in the front rank of American actresses. Her repertoire includes the parts of Nora, in "A Doll's House"; Marie Deloche, in "The Queen of Liars" ("La Menteuse"); Cesarine, in "La Femme de Claude"; Madeline, in "Love Finds the Way" (Marguerite Merington's adaptation of the German play, "Das Recht auf Glück"); Cyprienne, in "Divorçons"; Magda, Gilberte, in "Frou-Frou," and the one act plays "Little Italy," "A Bit of Old Chelsea," "A Light from St. Agnes," "Not Guilty" and "A White Pink." Mrs. Fiske had been accepted throughout the country as one of the foremost American actresses when in the spring of 1897 she appeared in "Tess of the D'Urbervilles" at the Manhattan Theatre, New York. Subsequent successes were Langdon Mitchell's comedy entitled "Becky Sharp," founded on Thackeray's "Vanity Fair"; "Miranda of the Balcony," "The Unwelcome Mrs. Hatch," Paul Heyse's "Mary of Magdala," Ibsen's "Hedda Gabler," C. M. S. McLellan's "Leah Kleschna," produced in 1905, and a one act play by John Luther Long entitled "Dolce."

FITCH, WILLIAM CLYDE, playwright, was born in New York May 2, 1865. He was graduated by Amherst College in 1886, and immediately started on a literary career. His first effort was "A Wave of Life," published in 1889. His first play was "Betty's Finish," produced at the Boston Museum. It had a run of two months. His next was "Beau Brummel," written for Richard Mansfield and since played by him nearly a thousand times. A complete list of Mr. Fitch's plays, the original plays listed in the order of their production, and those for whom they were written comprises the following: Original Plays—"Beau Brummel," for Richard Mansfield; "A Modern Match," for the Union Square Theatre Company; "Pamela's Prodigy," for Mrs. John Wood, in London; "His Grace de Grammont," for Mme. Modjeska; "April Weather," for Sol Smith Russell; "Nathan Hale," for Nat Goodwin; "The Moth and the Flame," for the Kelcey-Shannon company; "Barbara Frietchie," for Julia Marlowe; "The Cowboy and the Lady," for Nat Goodwin; "The Climbers," for Amelia Bingham; "Captain Jinks," for Ethel Barrymore; "Lovers' Lane," for W. A. Brady's company; "The Way of the World," for Elsie De Wolfe; "The Girl and the Judge," for Annie Russell; "The Last of the Dandies," for Beerbohm Tree, in London; "The Stub-

bornness of Geraldine," for Mary Mannering; "The Girl with the Green Eyes," for Clara Bloodgood; "Her Own Way," for Maxine Elliott; "Major André," for Arthur Byron; "Glad of It," for Charles Frohman's company; "The Coronet of the Duchess," for Clara Bloodgood; "The Woman in the Case," for Blanche Walsh; "Her Great Match," for Maxine Elliott; "The Toast of the Town," for Viola Allen; "The Girl Who Has Everything," for Eleanor Robson, and "Truth," for Clara Bloodgood (in rehearsal). One-act Plays—"Betty's Finish," for the Boston Museum company, and "Frederic Le Maitre," for Felix Morris, later Henry Miller. Adaptations—"The Social Swim," for Marie Wainwright; "Gossip," with Leo Ditrichstein, for Mrs. Langtry; "The Head of the Family," with Leo Ditrichstein, for William H. Crane; "A Superfluous Husband," with Leo Ditrichstein, for William H. Crane; "The Marriage Game"; "Bohemia," for the Empire Theatre company; "The Bird in the Cage," for Charles Frohman's company; "The Masked Ball," for John Drew; "Sapho," for Olga Nethersole; "Granny," for Mrs. Gilbert; "Cousin Billy," for Francis Wilson; "The Frisky Mrs. Johnson," for Amelia Bingham, and "Wolfville," with Willis Steele, for Charles Frohman's company. The fall of 1906 he dramatized Mrs. Edith Wharton's novel "The House of Mirth" for Charles Frohman. Mr. Fitch's New York home is No. 113 East 40th street. He has a country place, Quiet Corner, at Greenwich, Conn.

FOX, MISS DELLA MAY (MRS. JACOB DAVID LEVY), actress and light opera singer, was born in St. Louis October 13, 1872. Her father was A. J. Fox, a photographer. She made her first appearance on the stage when she was seven years old as the Midshipmite in a children's "Pinafore" company. She next appeared in a child's part in "A Celebrated Case," James O'Neill being the star. She first attracted attention as the creator of the part of Editha, in Augustus Thomas's dramatization of Mrs. Frances Hodgson Burnett's story, "Editha's Burglar." This was produced by the Dickson Sketch Club, of St. Louis, an organization which included Augustus Thomas and Edgar Smith, both now well known playwrights. Miss Fox in her early teens joined the Bennett and Moulton Opera Company and sang leading soprano roles. She next was engaged by Heinrich Conried for the soubrette part in the opera "The King's Fool," and attracted attention with the song "Fair Columbia."

In May, 1890, De Wolf Hopper made his first appearance as a star, in "Castles in the Air," at the Broadway Theatre, New York. Miss Fox was selected, chiefly on account of her small stature, to play the soubrette part of Blanche, and principally through the medium of the "Athletic Duet" she shared the success of the opera with the elongated star. The following summer, when "Wang" was produced in New York, she made her greatest triumph in the part of Mataya, particularly by her singing of "Another Fellow." Next she appeared with Hopper in "Panjandrum," and in August, 1894, she became a star in Goodwin and Furst's opera "The Little Trooper," which was followed by "Fleur-de-Lis," by the same author and composer.

Miss Fox appeared with Lillian Russell and Jefferson De Angelis, in "The Wedding Day," at the Casino, New York, in the fall of 1897, and the following year starred in "The Little Host." At this time she suffered a serious illness, and her life was despaired of for months. After her recovery she made a few appearances in vaudeville in 1900. December 26 of that year she was married to Jacob David Levy, a New York diamond broker, at Boston. Since then she has appeared chiefly in vaudeville houses.

FRENCH, MISS PAULINE, actress, was born in California, being the daughter of Moses and Theresa Schrank French. She was educated in San Francisco, and made her first professional appearance in that city September 21, 1895, as Celia, in "As You Like It." She afterward played Rosalind, in the same play, at the Leland Stanford University. At Daly's Theatre, New York, she played Lady Constance, in "The Geisha," and Charlotte, in a revival of "The Magistrate." In this house she was also Diana, in "The Lottery of Love," and Angelica, in "A Night Off," and afterward was a member of Henry Dixey's company. In 1904 she went to London to fill an engagement at the St. James's Theatre, where she appeared as Lady Plimdale, in a revival of "Lady Windermere's Fan." In 1905 she appeared at the London Comedy Theatre as the Duchess of Carbondale, in "On the Quiet," with William Collier.

FOY, EDDIE (EDWIN FITZGERALD), comedian, was born in New York, being the son of Richard and Ellen Hennessy Fitzgerald. He made his first public appearance in 1869 at a benefit at the Newsboys' Home at Chicago, doing a clog dance. In 1876 he was dancing at the Cosmopolitan Varieties in Chicago, and in 1878, with a partner, as Foy and Thompson, he was doing turns at concert halls in Kansas City, Dodge City, Kan., and Leadville. The team did blackface sketches and acrobratic songs and dances. In 1879 Mr. Foy was at the Palace Theatre, Denver, remaining there until 1881, when he went to California, opening at the Adelphi Theatre, San Francisco, where he did white face specialties in the opening "olios" and played leading parts in the dramas which wound up the show. He then joined Emerson's Minstrels, and after ten weeks went to Butte, Mont., playing in a variety show owned by Gordon and Ritchie. From there he went to the Carncross Minstrels in Philadelphia.

In 1884 Mr. Foy joined Kelley and Mason's company, playing "Tigers." He then played six weeks in the Union Square Theatre, New York, with Carrie Swain's "Jack in the Box" company. He then went to California and joined the Alcazar stock company. After that he joined the George S. Knight company, playing "Over the Garden Wall." He made his first comedy hit as the Lunatic, with Kate Castleton, in 1888. The following year he joined David Henderson at the Chicago Opera House, opening in "Cinderella; or, The Crystal Slipper." The following season he played principal comedy parts in "Bluebeard," and for successive seasons in "Sinbad, the Sailor," and "Ali Baba." Mr. Foy then starred in plays called "Off the Earth," "Robinson Crusoe" and "The Strange Adventures of Miss Brown." Then he played

in "Topsy Turvey" for one hundred and fifty nights at the Herald Square Theatre, New York. He was then with Klaw & Erlanger a season, and afterward in "The Strollers," at the Knickerbocker Theatre. After a season in "The Wild Rose" and another in "Mr. Bluebeard," Mr. Foy was in the disaster at the Iroquois Theatre, Chicago, barely escaping with his life. For nine months he was the star of "Piff, Paff, Pouf," at the Casino Theatre, New York, and then he was starred in "The Earl and the Girl" by the Shuberts, touring with that piece a second season, in 1906-'07.

Mr. Foy married Madeline Morando, premier dancer, in 1895. His home is in Post Road, New Rochelle, N. Y.

FORBES-ROBERTSON, JOHNSTON, actor and manager, was born in London January 16, 1853, being the son of John Forbes-Robertson, an art critic and journalist. He was educated at Charterhouse, and afterward in France and Germany, where he studied painting. In 1870 he was admitted as a student at the Royal Academy School of Art, London. His inclination, however, was toward the stage, and in 1874 he made his debut as Chastelard, in "Mary Stuart," at the Princess Theatre. He gained experience under the management of Charles Calvert in Manchester, where he played with Phelps in Shakespearian parts. In 1880-'81 he supported Mme. Modjeska at the Court Theatre, London, playing chiefly Shakespearian characters, and in 1888 he joined the Bancrofts at the Haymarket, playing leading parts with them up to July, 1885, when he went to the United States with Mary Anderson.

On his return to England he supported Miss Anderson at the Lyceum, in "The Winter's Tale," for which he designed the costumes and appointments. He then joined John Hare, playing Dunstan Renshaw, in "The Profligate," at the Garrick in 1889, and Baron Scarpia, in "La Tosca," at the end of the same season. In 1890 he appeared in Pinero's "Lady Bountiful." Then followed another American tour, after which he played Buckingham to Irving's Henry VIII.

In 1896 he opened the Lyceum, London, under his own management, producing, among other plays, "For the Crown," and making the chief success of his career by his impersonation of Hamlet. He also appeared with Mrs. Patrick Campbell, in "Magda," "Macbeth" and "Pelleas and Melisande." In 1902 he leased the Lyric Theatre, producing "Mice and Men" and "The Light That Failed." He became the lessee of the new Scala Theatre, London, which he opened in September, 1905, with "The Conqueror," a drama by the Duchess of Sutherland. This was followed by "For the Crown" and "Mrs. Grundy," by Madeline Lucette Ryley.

In 1900 Mr. Forbes-Robertson married May Gertrude Derniot, an American actress known on the stage as Gertrude Elliott, a sister of Maxine Elliott.

FREEMAN, MAX, actor and stage manager, began his theatrical career in his native country, Germany. When he first came to America he was engaged as stage manager of the Germania Theatre, New York. Later he went to San Francisco, where he became a member of the California Theatre Stock Company, making his first appearance there as Kautchikoff, in the original production of "Fatinitza" in English. From the California Theatre he went to Baldwin's Theatre as stage manager and leading comedian. His next engagement was with the Emily Melville Opera Company, which produced light opera with marked success in Boston and Chicago. Mr. Freeman first came into prominence as an actor in New York by his playing of the small part of the Waiter, in

"Divorcons," produced by the late Henry E. Abbey. He then turned his attention exclusively to adapting and staging operas and plays. Among the plays and operas he has staged have been "Orpheus and Eurydice," "Held by the Enemy," "The Rajah" and Bartley Campbell's "Siberia." At the Casino, New York, he staged "The Brigands," "The Grand Duchess," "Erminie" and "The Fencing Master."

FROHMAN, CHARLES, manager, was born in Sandusky, Ohio, June 17, 1860. He is the younger brother of Daniel Frohman, also a prominent manager. When Charles Frohman was twelve years old he went to New York, and through the influence of Daniel, who was then a reporter on "The New York Tribune," became night clerk in the business office of that newspaper. He attended school during the day and at nine o'clock at night began his work, remaining in "The Tribune" office until four o'clock in the morning and then trudging to his home, two and a half miles away. When he was fourteen he left school and was employed with his brother in the advertising department of "The New York Daily Graphic." There he worked all day. At night he sold tickets in the box office of Hooley's Theatre, Brooklyn. To reach his home after the performance he was obliged to ride six miles.

In 1877 he went West to take charge of the Chicago Comedy Company, which produced "Our Boys" and similar plays, with John Dillon as the star. A year or two later he joined William Haverly, and with him organized the Haverly Mastodon Minstrels, which opened at the Howard Athenæum, Boston. He took the minstrels to London and toured with them successfully in the English provinces for nine months. At the end of 1879 he again joined his brother Daniel, who was then managing the Madison Square Theatre, New York. When Daniel retired from the management of this theatre Charles Frohman managed the tours of several companies sent out with the Wallack successes. Then he returned to New York and established himself as a dramatic agent in a little office in Broadway. There fortune began to smile upon him.

On November 18, 1888, Bronson Howard's "Shenandoah" was produced at the Boston Museum. Mr. Frohman was the agent of the author. The play was not a success as produced, but Mr. Frohman saw great possibilities in it, and Mr. Howard agreed to make the changes desired by his agent. Then, although penniless, Mr. Frohman obtained the entire American rights to the play, except for Boston, and induced Al. Hayman, a California manager, and W. R. Hooley to join him. Each of these advanced $1,500, while Mr. Frohman, with no money to contribute, undertook the management. The play was then produced at the old Star Theatre, New York. It was a tremendous success, and three years later the partners divided among them a profit of $150,000, having paid the author in royalties $50,000 more. From that time on Mr. Frohman was in the ascendant. In 1890 he organized a stock company in what was then Proctor's Theatre, in West 23d street, New York. This finally developed into the Empire Theatre Stock Company.

In the mean time Mr. Frohman had been planning a combination of theatrical interests which would control the United States field. He obtained the aid of Al. Hayman, Rich & Harris, of Boston; Nixon & Zimmerman, of Philadelphia, and other leading and wealthy managers, and launched what is known as the Theatrical Trust. In a few years this organization was in control of a large number of the best theatres from New York to San Francisco and from Boston to the Gulf. Then leading stars began to appear under the management of Mr. Frohman. Mr. Frohman next extended his field across the Atlantic by leasing and managing the Aldwych and Duke of York's theatres in London and becoming

jointly interested with the Gattis in the Vaudeville and with Arthur Chudleigh in the Comedy. He pursued the same policy in England that had been so successful in the United States, producing at his London theatres all his American successes and organizing companies to play them in the provinces. He divides his time between the United States and Great Britain, going to London every February and remaining until July. Nearly every actor or actress of the first rank who has come to America from England during the last ten years has been under his management, while he has introduced many American stars to the British public.

FROHMAN, DANIEL, manager, was born in Sandusky, Ohio, in 1853. He was one of three brothers, all of whom became theatrical managers. Daniel was the oldest, Gustave the second and Charles the third. In 1865 Daniel Frohman went to New York. He became a messenger for Albert D. Richardson, of "The Tribune" editorial staff. Later he became a reporter on "The Tribune" and then private secretary to Horace Greeley. When John R. Young founded "The Standard" young Frohman became business manager, and later, and when the newspaper suspended publication, two and a half years later, Mr. Frohman became an advertising agent for "The Graphic," the first daily illustrated paper published in the United States. Ill health forced him to abandon this business and he became advance man for Callender's minstrels. In 1877 he became identified with J. H. Haverly, the first manager to evolve the idea of combining the business of a number of theatres under one management. He managed the Fifth Avenue Theatre for Mr. Haverly, but in 1879, when the Mallory brothers got control of the Madison Square Theatre, he accepted an offer to manage that house. He remained there until 1885, "Hazel Kirke," "Esmeralda," "The Rajah" and "Mayblossom" (in which Georgia Cayvan made her first appearance), being produced there under his management. In 1886, when A. M. Palmer took the Madison Square Theatre, Mr. Frohman obtained control of the Lyceum Theatre in Fourth avenue, and organized a stock company, with Miss Cayvan as leading woman and Herbert Kelcey as leading man. Others in the company were Effie Shannon, Katherine Florence, Mrs. Walcott, W. J. Le Moyne, Nelson Wheatcroft and Eugene Ormond. "The Wife," the first play presented by the company, ran for a season and the theatre leaped from obscurity to prominence, where it stayed until its final closing—about fifteen years.

In the mean time Mr. Frohman had starred E. H. Sothern and brought the Kendals to this country. "The Wife," "Sweet Lavender," "The Idler," a revival of "Old Heads and Young Hearts," "Lady Bountiful," "Squire Kate," "Merry Gotham," "The Gray Mare," "Americans Abroad," "Trelawney" and "Rebellious Susan" were some of his most successful plays at the Lyceum.

After the old Lyceum had disappeared the new Lyceum was constructed by Mr. Frohman. In addition he is manager of Daly's Theatre, the lease of which was purchased on the death of Augustin Daly. In 1904 Mr. Frohman married Margaret Illington, a well known actress. He lives in West 79th street, New York.

FULLER, MISS LOIE, dancer, was born near Chicago, and taken to that city when she was six years old. She was a precocious girl, and at that age gave a number of lectures on temperance. From this she was graduated to the stage, and in her teens she played all kinds of parts in Western repertoire companies. Her first appearance in New York was as Jack Sheppard, in the burlesque of that name, produced at the Bijou Theatre by Nat Goodwin. After a

winter in New York she took a company to the West Indies, playing everything from Topsy to Juliet. Then she took a trip to Europe, and George Edwardes engaged her as an understudy for Nellie Farren. While in London she received from a friend in India a beautiful white silk skirt, and this skirt was the origin of the skirt dance, in which she became famous.

On returning to America she was cast in a part in "Quack, M. D.," in which she appeared in a farcical hypnotic scene. Not knowing just what to wear, she thought of the Indian skirt. She fixed it up with a silk bodice, fastened it with springs over her shoulders, and in the unique garb danced over the stage. She discovered that it caught exquisitely the colors of the calcium, and with this discovery came the creation of the serpentine dance, with which the name of Loie Fuller thenceforward became identified. She developed the dance so well that it soon was the theatrical rage of two continents.

She first produced the dance at the Casino, New York. Frank McKee, the partner of Charles Hoyt, saw it and offered Miss Fuller $150 a week to dance the serpentine in Hoyt's "A Trip to Chinatown" at the Madison Square Theatre. After remaining at the Madison Square for several months Miss Fuller sailed for Europe and danced in Berlin, Paris and London.

FULLER, MISS MOLLIE (MRS. FRED HALLEN), actress, was born in Chicago, and with her sister Loie, when she was still a child, made her first appearance in entertainments. She first attracted attention when, under the management of Edward E. Rice, she played leading parts in many of his earlier extravaganzas. Her greatest success was made as the Twentieth Century Girl, in a musical comedy of that name. Miss Fuller was also for many seasons a member of the Hallen and Hart company, presenting musical farce comedies, she having married Fred Hallen. Her home is in Whitney avenue, Elmhurst, Long Island, N. Y.

GLASER, MISS LULU, comedienne, was born in Allegheney City, Pa., on June 2, 1874. In 1892, when Francis Wilson and Marie Jansen were playing in "The Lion Tamer," Miss Glaser, having obtained through a friend an introduction to Mr. De Novellis, the leader of the orchestra at the Broadway Theatre, New York, sang for him there to test her capabilities. The song was "My Lady's Bower," and Mr. De Novellis was so well pleased that he introduced Miss Glaser to Mr. Wilson. He gave her a place in the chorus of "The Lion Tamer," and also made her Miss Jansen's understudy. When the latter left the company to become a star Miss Glaser took her place and jumped into immediate popularity as Angelina. In her first season, 1892, Miss Glaser played Lazuli, in "The Merry Monarch," and Javotte, in Mr. Wilson's revival of "Erminie," in both of which she increased the favor bestowed on her by theatregoers. Then she played Elverine, in "The Devil's Deputy," and in 1895 Rita, in "The Chieftain," still with Mr. Wilson, this being her first "straight" prima donna rôle, two other parts first having been assigned to her. Next she played Pierette, in "Half a King," and Jacquelin, in "The Little Corporal." In 1899-'00 she played Roxane, in Mr. Wilson's production of the opera "Cyrano de Bergerac," and again appeared as Javotte in a revival of "Erminie." The next season she appeared as a star at the head of her own company in "Sweet Anne Page." From 1901 to 1904 she was under the management of Fred Whitney as a star in "Dolly Varden," which had a six months' run at the Herald Square Theatre, New York. From 1904 to

1906 she was under the management of Charles B. Dillingham, and starred in two of the most successful parts of her career in "The Madcap Princess" and "Miss Dolly Dollars." Miss Glaser's home is at Mount Vernon, N. Y.

GLENDINNING, JOHN, actor, was born in Whitehaven, Cumberland, England, November 30, 1857. His parents were Scotch, his grandfather living close by and being a personal friend of Robert Burns. After considerable experience as an amateur he began his professional career in 1880 as a member of Alexander Wright's company, at the Theatre Royal, Greenock, Scotland. He next became leading man in support of Walter Bentley, playing such parts as Iago and Mercutio. A season with Bland Holt's company, in "Taken from Life," followed, and in 1887 he created the part of Jack Dudley, in "Hands Across the Sea," at Manchester, England. He played Tom Potter in the original production of "The Silver Shield," by Sydney Grundy, and he was one of the first to play Wilfred Denver, in "The Silver King"; David Kingsley, in "Harbor Lights," and Ned Drayton, in "In the Ranks."

In 1880 he joined Mr. and Mrs. Kendal's company, making his first appearance as George Desmond, in "A White Lie." The same year he came with the Kendals to this country, opening at the Fifth Avenue Theatre, New York, and, with the exception of a three years' tour with his own company in England, 1896-'99, he has since been associated with the American stage. He was four years under the management of Charles Frohman. He was the Laird in the first production of "Trilby" in this country. In 1899 he was leading man with Olga Nethersole, playing in "Sapho," "The Second Mrs. Tanqueray" and "Camille." He created the part of Hardolph Mayn, in the first American production of "Joseph Entangled," by Henry Arthur Jones, and was in the cast of "Mrs. Leffingwell's Boots" in the New York production.

In 1905 Mr. Glendinning went to Australia in support of Nance O'Neil, and played a repertoire of leading parts there and in New Zealand. The fall of 1906 he returned to New York to take part in the original production of "The Hypocrites," at the Hudson Theatre. Mr. Glendinning is a remarkably expert swimmer, having many times swum across the Narrows of New York harbor and having the record of swimming five miles out to sea and back. He is a member of The Lambs, New York, and the Savage Club, London.

GEORGE, MISS MARIE (GEORG), actress, was born in New York in 1879, being the daughter of German-American parents. She was educated at a German school, and was taught music by her father. In 1897, changing her real name of Georg into the English George, she made her first appearance on the stage in New York in a small part in "The Lady Slavey." She was rapidly promoted, until she assumed the part of the Lady Slavey herself.

MISS GRACE GEORGE.

She created five star parts in less than a year and in 1900 went to London with "The Casino Girl." She was then engaged by Henry Lowenfeld to play in the opening piece at the new Apollo Theatre. For two seasons she played the principal girl part in Drury Lane pantomimes, and in 1905 played in "The White Chrysanthemum" at the Criterion Theatre, London.

GEORGE, MISS GRACE (MRS. WILLIAM A. BRADY), actress, was born in New York in 1880 and received a convent education. After studying dramatic art she made her first stage appearance in a small part in Charles Frohman's production of "The New Boy," and in 1894 succeeded Edna Wallace Hopper as Wilbur's Ann, in "The Girl I Left Behind Me." She next attracted attention as Aimée, in "Charley's Aunt," and Gretchen, in "The Wandering Minstrel." After supporting Charles B. Welles as Madeline, in "Frederic Lemaitre," in vaudeville she attracted especial notice by her work in Charles Dickson's "Jealousy" and "An Undeveloped Bud," also in vaudeville. After appearing in "The Turtle" at the Manhattan Theatre, New York, she played the role of the young wife in "Mlle. Fifi," thereby enhancing her popularity.

She made her first appearance as a star under W. A. Brady's management in the comedy "The Princess Chiffon," an adaptation of the younger Dumas's "Diane de Lys," at the Fifth Avenue Theatre, New York, in 1899. This was followed in 1900 by her appearance as Queen Wilhelmina, in "Her Majesty." The season of 1901-'02 she starred in Lottie Blair Parker's "Under Southern Skies." Later she made a tour at the head of a special cast as Gilberte, in Meilhac and Halevy's "Frou Frou." The season of 1903-'04 she made one of the chief successes of her career as a star in "Pretty Peggy," the Garrick-Woffington play, by Fannie Aymar Matthews, produced at the Herald Square Theatre, New York. The spring of 1904 she was one of the all star cast in the revival of "The Two Orphans" at the New Amsterdam Theatre, New York. After appearing as Abigail in Kellett Chambers's comedy of that name, she played the role of Lady Kitty in a dramatization of Mrs. Humphry Ward's "The Marriage of William Ashe" in the season of 1905-'06, and also appeared in Rupert Hughes's comedy "The Richest Girl." She opened the fall season of 1906 September 11 at the Manhattan Theatre with "Clothes," by Avery Hopwood and Channing Pollock. Of late years she has starred solely under the management of her husband.

GIRARDOT, MISS ISABELLE, actress, is a sister of Etienne Girardot, the actor. She was born in London and began taking lessons on the violin when she was four years old. She entered the Royal Academy of Music when she was nine and won several gold and silver medals. In her early teens she made her first professional stage appearance in the part of Ella Willoughby in the musical comedy, "In Possession," by Walter Browne, at Mr. and Mrs. German Reed's entertainment, at St. George's Hall, London. Her next engagement was in "La Cigale," in which she played the title rôle. She also appeared in "Madame Favart" and "The Geisha," under the management of George Edwardes. Other rôles in which she has appeared are Madame Angot, Olivette and Pepita. Miss Girardot came to this country six years ago and has devoted much time to church singing, although she has played in several of F. C. Whitney's productions. She recently played with her brother in "Charley's Aunt" at the revival at the Manhattan Theatre.

GILLETTE, WILLIAM, actor and playwright, was born in Hartford, Conn., July 24, 1853. He was the son of Francis Gillette, ex-United States Senator, and once a candidate for Governor of the state. When a small boy he showed histrionic tastes, which he exploited in the attic of the Gillette homestead, but his ambitions were frowned upon by his parents. He was graduated from the Hartford High School, and studied at the University of the City of New York and at Boston University. When about twenty years old Gillette, still bent on a stage career, left his home and studies, and, reaching St. Louis, obtained a place as utility man in the stock company of Ben De Bar, which opened in New Orleans. For this Mr. Gillette received nothing a week, and when he suggested an increase in salary he was discharged. He made his way home, and stayed there until 1875, when Mark Twain, who was a neighbor of the Gillettes, obtained an engagement for him at the Globe Theatre, in Boston. He made his first appearance as Guzman, in "Faint Heart Never Won Fair Lady," on September 15 of that year. That same season he played the counsel for the defence, in "The Gilded Age," with John T. Raymond, and also played Malcolm, in "Macbeth"; Montano, in "Othello"; Benvolio, in "Romeo and Juliet"; Rosencrantz, in "Hamlet"; Master Wilford, in "The Hunchback," and other parts in a wide range of modern plays, his chief success being as Prince Florian, in "Broken Hearts," a part he obtained because of the sudden illness of Harry Murdock.

Two seasons with the McCauley Stock Company in Cincinnati and Louisville followed, during which Mr. Gillette was evolving his first play. This had its birth in one-act form, and was elaborated until, at its production at the Madison Square Theatre, New York, June 1, 1881, under the title of "The Professor," it was a full fledged three-act play, with the author in the title rôle. The play ran nearly a year in New York. Mr. Gillette aided Mrs. Frances Hodgson Burnett in writing "Esmeralda," which followed at the same house, and he also played in the production of "Young Mrs. Winthrop." In 1884 Mr. Gillette played the principal part in his own adaptation of Von Moser's "Der Bibliothekar," at the Comedy Theatre, New York. The same night A. M. Palmer produced "The Private Secretary," Charles Hawtrey's adaptation of the same play, at the Madison Square Theatre. Threatened lawsuits ended in a compromise, and Mr. Gillette for several seasons starred in a composite of the two versions of "The Private Secretary."

Mr. Gillette's next play, "Held by the Enemy," was produced at the Criterion Theatre, Brooklyn, in 1886, and taken to the Madison Square Theatre, where it achieved great success. Mr. Gillette himself played the part of Thomas Bean, the war correspondent. Mr. Gillette's dramatization of Rider Haggard's "She" was produced at Niblo's Garden in 1887, and was followed by his "All the Comforts of Home" in 1890, "Mr. Wilkinson's Widows" in 1891, and "Ninety Days." While preparing this elaborate production Mr. Gillette became dangerously ill and had to retire. As an invalid, rusticating in North Carolina, he wrote his greatest play, "Secret Service," which was produced at the Broad Street Theatre, Philadelphia, on May 15, 1895. "Too Much Johnson," a comedy, by Mr. Gillette, produced at the Standard Theatre, New York, the previous year, also was very successful. He also wrote "Settled Out of Court" and "Because She Loved Him So." In 1901 Mr. Gillette dramatized Sir Conan Doyle's detective stories, under the title of "Sherlock Holmes," himself playing the title part, with much success in this country and in England for two successive seasons. The season of 1903-'04 he played in J. M. Barrie's "The Admirable Crichton." The season of 1894-'95 he acted in London, and in 1905-'06 he produced and played in "Clarice." Mr. Gillette is a member of The Players, The Lambs and The American Dramatists Club, New York; The Friday Night and Albatross clubs, Boston, and The Lake City Club, Chicago.

GRAHAM, ROBERT EMMET, actor, was born in Baltimore, December 17, 1858. He first entered the theatrical profession as call boy at the Holliday Theatre, Baltimore, at the age of thirteen, the manager of the theatre being his uncle. He was given four positions in the company, call boy, utility man, captain of supers and librarian, for each of which he received $6 a week. Thus as a boy his salary was $24 a week. His father was dead and he was the only support of his family. Mr. Graham's first speaking part was that of a messenger, in "The Old Man of the Mountain." He had to rush into a tent and shout: "My lord, there is a courier without!" He was so nervous that his speech was inaudible. The gallery boys shouted "Louder!" The entire gallery took up the cry. Graham shouted the lines at the top of his boy's voice and burst into tears. Then to the "gods" he said: "I hope that's loud enough!" and rushed off the stage. Two years later he was in Cincinnati as general utility man. The comedian was missing one night, and he took the part of Pierot, in "The Pearl of the Savoy," and became principal comedian with Maggie Mitchell when he was seventeen.

Mr. Graham made his first big success as Clorinda, in "The Magic Slipper," at the Fourteenth Street Theatre, New York, in 1879. He starred with Minnie Palmer, as Tony, in "My Sweetheart," from 1881 to 1883. In 1886 he opened in Philadelphia in "The Little Tycoon," and played General Knickerbocker, in that opera, about two thousand times. His next pronounced success was in "Sea King," under the management of C. H. Yale.

Mr. Graham originated the part of Cyrus Gilfain, the millionaire, in "Florodora," at the Casino Theatre, New York, in 1900, and played it a year and a half in New York and two years on tour. He then played in "Piff, Paff, Pouf." The fall season of 1906 he played in "The Lady's Maid," at the Casino Theatre, New York.

Mr. Graham is a member of The Lambs.

GOODWIN, J. CHEEVER, playwright, was Boston born, and, as he is wont to put it, brown bred. He was educated at Harvard University and was graduated from that institution with the class of 1873. Soon after leaving college he took up amateur dramatic work, and from that gained such a liking for the legitimate stage that he became a member of a company headed by the elder Sothern, which made a tour of America, Mr. Goodwin supporting the eminent English actor in light comedy parts in such plays as "Our American Cousin," "Home" and "The Hornet's Nest" for a season. He soon, however, gave up playing for writing plays, and almost his first work in this line was the writing of the librettos for all the comic operas with which the late Alice Oates displaced the régime of the Lydia Thompson Burlesquers type of musical entertainment. Mr. Goodwin is best known as the writer of the books of "Evangeline," the extravaganza for which Edward E. Rice wrote the music, and which, first produced at Niblo's Garden, New York, in the summer of 1874, is still played on two con-

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tinents; "Wang," which made De Wolf Hopper a star, and "The Merry Monarch," which did a similar service for Francis Wilson. The scores for these comic operas were written by the late Woolson Morse. Mr. Goodwin wrote the book for the London musical success "Lost, Strayed or Stolen," for which Mr. Morse also wrote the score. Besides these Mr. Goodwin has written over fifty plays and librettos. In the mean time he has dabbled in finance and politics and served, for half a dozen years, as private secretary to ex-Controller Theodore W. Myers of New York. He is a member of The Strollers, the American Dramatic Club and the Elks. He is still engaged in playwriting, having a musical comedy and a comic opera booked for production this season.

GOODWIN, NATHANIEL CARL, JR., actor, best known as Nat Goodwin, was born in Boston July 25, 1857. While he was a schoolboy and a student at the Little Blue Academy, in Farmington, Me., he was noted for his ability as a mimic. He was graduated by the college in 1873 and became a clerk in the dry goods store of Wellington Brothers, in Boston After two months there he became a clerk in an upholsterer's shop. He remained there a month, and then entered upon his stage career. His chief desire, from the day he had first recognized his prowess as a mimic, had been to be an actor, and through his college and clerkship days he had studied Shakespeare and taken lessons in dramatic art. When he left the upholsterer he gave dramatic readings for a time and then obtained a place at Niblo's Garden, New York, as general utility man. He next went to the Boston Museum to fill a like place. He made his first legitimate appearance, and fainted for the first and last time in his life, at the Providence Opera House with William Henderson's stock company. He was cast for the part of Sir George Hounslow in a melodrama, "The Bottle." When his cue came he rushed to the stage, raised his arm and opened his lips to speak. But no sound came from them. He was so overcome by stage fright that he dropped unconscious. He next found himself on a train, wig, grease paint, stage costume and all, bound for Boston. This experience for a time banished all thoughts of a stage career, and Mr. Goodwin again became a clerk, this time in a shoe store. But the old longing soon reasserted itself, and he resumed giving his mimicry at public and private entertainments.

The late Stuart Robson happened to see him at one of these entertainments and prevailed on John B. Stetson, who was about to star Robson, in "Law in New York," at the Howard Athenæum, Boston, to engage Mr. Goodwin to appear as a shoeblack and give his imitations of well known actors, at a salary of $5 a week. He was so successful in this, really his debut, that Joseph Bradford wrote a sketch for him, "The Rehearsal," in which he again appeared at the Athenæum. In 1875 he made his first New York appearance in a speaking part at Tony Pastor's Theatre. Soon afterward he appeared with Miss Minnie Palmer at the Fourteenth Street Theatre. He played Captain Crosstree, in "Black Eyed Susan," and was then engaged by Edward E. Rice to create the part of Captain Dietrich in "Evangeline." He did so well in this that he was soon playing the leading part, that of Le Blanc, which he continued to do for three years.

After playing the Pirate Chief, in Rice's production of "The Corsair," and in "Pippins," a burlesque, by J. Cheever Goodwin, he organized in 1877 a company under the name of the Froliques, and with this he appeared for the next three years, presenting among other plays "Cruets," "Hobbies," "Rambles" and "Ripples." In 1880 he made a tour with "The Member for Slocum." In 1882 Mr. Goodwin again became his own manager, and in the next few years produced many of the

Gilbert and Sullivan operas, "Confusion," "The Skating Rink," "Big Pony," "Ourselves," "The Black Flag," "Sparks," "A Gay Deceiver," "Colonel Tom," "Turned Up," "A Royal Revenge," "Lend Me Five Shillings," "A Midsummer Night's Dream," in which he was the Bottom, and "The Viper on the Hearth."

In May, 1883, he played Modus, in "The Hunchback," and the First Gravedigger, in "Hamlet," at the Cincinnati Dramatic Festival. About this time he also played Marc Antony, in "Julius Cæsar," at a benefit for Tony Hart in New York. In 1889-'90 he produced Henry Guy Carleton's "A Gilded Fool" and brought out "A Gold Mine" in London, and also played a Cockney part in "The Bookmaker," under the management of George Edwardes. In May, 1890, he produced for the first time, at Portland, Ore., "The Nominee," in which he created one of the most successful characters of his career, and which later had a long run at the Bijou Theatre, New York. In 1896 he was the Sir Lucius O'Trigger in an all star cast revival of "The Rivals," and produced Madeleine Lucette Ryley's "An American Citizen." In 1898 he produced Clyde Fitch's "Nathan Hale," and in 1899 he went to London under the management of Charles Frohman, where he appeared with his wife, Maxine Elliott, in Clyde Fitch's "The Cowboy and the Lady." In February, 1900, he produced "When We Were Twenty-One," supported by Miss Elliott, at the Knickerbocker Theatre, New York. "Gringoire," "David Garrick," "In Mizzoura" and "Ambition were other plays which he produced at this time. In twelve years he had created thirty-one different characters. In 1901 he made an elaborate production of "The Merchant of Venice," playing the rôle of Shylock, opening at the Knickerbocker Theatre, New York, and taking the production on tour. The same season he presented "The Altar of Friendship," by Madeleine Lucette Ryley. In 1903 he played in "The Usurper," by I. C. Morris, for a season. In 1904, with Klaw & Erlanger, he made a lavish production of "A Midsummer Night's Dream" as the opening play for the New Amsterdam Theatre, New York, his rôle being that of Bottom.

In 1905-'06 Mr. Goodwin appeared in W. W. Jacobs's "The Beauty and the Barge," Alfred Henry Lewis's "Wolfville," and "The Genius," formerly "The Genius and the Model," by W. C. and Cecil de Mille, which he first produced in Albany, N. Y., April 20, 1906, and played at the Bijou Theatre, New York, during the fall season.

Mr. Goodwin's first wife was Eliza Weathersby, a well known comedy actress, who died in 1887. In February, 1898, Mr. Goodwin married Maxine Elliott, the well known actress.

His home is at Ocean Park, Southern California.

GOLDEN, RICHARD, actor, was born in Bucksport, Me., in July, 1854, and was educated at the public schools there. He made his first professional appearance when he was thirteen years old with a Mexican circus known as Allie's Allied Shows, but his real stage debut was made in 1876, when he joined Edward E. Rice's forces, and played the fore legs of the heifer, Henry E. Dixey being the hind legs, in the original production of "Evangeline." He was afterward promoted to play the Policeman and Le Blanc. He was with Mr. Rice many seasons, and then undertook the management of the Dora Wiley Opera Company, of which his wife, from whom he was divorced in 1892, was the star. He afterward married, at Cohoes, N. Y., Miss Katherine Kittleman. Mr. Golden produced "Old Jed Prouty," of which he was part author, in 1889, and has since played the part about three thousand times. In 1894 Mr. Golden was joint star with Miss Pauline Hall in a revival of "The Princess of Trebizonde" at Harrigan's

Theatre, New York. The season of 1898-'99 Mr. Golden appeared with Alice Neilsen in "The Fortune Teller," and the following season he played the part of the Steward of the Duke of Burgundy, in "Princess Chic," of which Miss Marguerite De Silva was the star. The season of 1905-'06 he appeared in "The Tourists" and "The Bad Samaritan." He is a member of The Lambs and The Green Room Club, New York. His home is at Port Washington, N. Y.

GOLD, MISS BELLE (MRS. A. W. CROSS), comedienne, was originally a newspaper reporter, starting when she was twelve years old. When she was fourteen an assignment was given her to write about the life of stage women behind the scenes. Through this she obtained an engagement with John B. Doris, who took a fancy to her, and he gave her a part. She was successful in it, but returned to her newspaper for a time. The following year she went on the stage for good, and gradually achieved considerable fame. She appeared in "In Gay New York" and a revival of "The Still Alarm." She was featured in the original production of "The Bowery After Dark," and starred in "The Colorado Waif" and "New York Day by Day." In 1904 the Hanlon Brothers featured Miss Gold in their "Superba." Klaw & Erlanger then signed her to originate the part of Desdemona with McIntyre and Heath in "The Ham Tree." The fall season of 1906 she continued with "The Ham Tree" company, and during the engagement of that company at the New York Theatre, New York, her work attracted much attention, especially her singing and dancing.

Miss Gold is the wife of A. W. Cross, manager for Walker Whiteside and Lawrence Evart. She is the first of her family to be associated with the stage. Miss Gold is a native of New York State and makes her home in New York City.

GIDDENS, GEORGE, was born at Chadwick Manor, Middlesex, England, in 1855, being the son of James Giddens, a farmer, of Arborfield Berks. He began life as an articled clerk in a solicitor's office. While playing as an amateur he was noticed by Sir Charles Wyndham, on whose advice he decided to study for the stage. He made his first appearance at the Theatre Royal, Edinburgh, in 1874. In 1875 he came to the United States with Sir Charles Wyndham. His first appearance in London was in 1878, when he played Jex, in the "Idol," at the Folly Theatre. He played several years at the Criterion, London, sharing in the honors of the success of "Betsy," "The Headless Man," "Truth," "David Garrick" and "The Candidate." In 1891 he created the rôle of Adolphus Greenthorne, in "Husband and Wife" at the Comedy Theatre, and he has since played with success at Wyndham's, the Haymarket, St. James's and Drury Lane. He married Miss Katherine Dandridge Drew, an American, in 1891. The fall season of 1906 he appeared with Miss Ellis Jeffreys at the Liberty Theatre, New York, in "The Dear Unfair Sex."

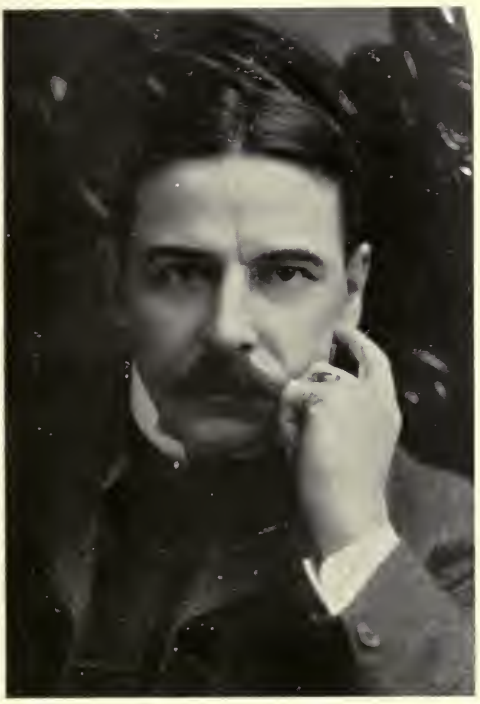
GOODRICH, MISS EDNA (BESSIE EDNA STEPHENS), actress, was born at Logansport, Ind., in 1883. Her father was A. S. Stephens, a coffee merchant. When Miss Edna was only two years old the family moved to Chicago, where her father embarked in business and became prosperous. Miss Goodrich was educated in Chicago, and graduated from the Hyde Park High School. Having made several appearances as an amateur, she determined to adopt the stage as a profession, and, going to New York, obtained an engagement at the Casino Theatre there, where she made her first professional appearance as one of the Sextette in "Florodora." Unlike hundreds of others, however, Miss Goodrich does not claim to have been one of the original six.

Miss Goodrich next went with the Anna Held Company, and became prominent through announcements that she was the highest salaried "Show Girl" on the American stage. It was with Miss Held that Miss Goodrich got the opportunity to play her first real part, that of Madame Recamier, the famous Parisian beauty, in the musical comedy "Mlle. Napoleon." Miss Goodrich then went to Europe and studied dramatic art for half a year. On her return she was engaged by Charles Frohman as understudy to Hattie Williams, in "The Rollicking Girl," playing the part several times in support of Sam Bernard. After five months' tuition under well known retired actresses Miss Goodrich determined to enter the field of legitimate comedy. She bought the rights in "The Genius and the Model," a comedy by William C. and Cecil de Mille, and made the production herself, starring jointly with Harry Woodruff in the fall of 1905. In the spring of 1906 Nat C. Goodwin purchased the comedy and engaged Miss Goodrich to play her original part of Neil Graham, the artist's model. He renamed the play "The Genius," and Miss Goodrich first appeared as his leading woman on its production at Albany, N. Y., April 20, 1906. Continuing as Mr. Goodwin's leading woman, Miss Goodrich first appeared as Phyllis, in "When We Were Twenty-One," at Kansas City on June 9, 1906. The fall season of 1906 Miss Goodrich was featured in support of Nat C. Goodwin, in "The Genius," at the Bijou Theatre, New York.

GILMORE, BARNEY, Irish comedian and singer, was born in Philadelphia in 1867. As a young man he sang in a church choir in Camden, N. J., and when twenty-one joined the Duff Opera Company to play small parts. He was then starred in a play called "The Irish Jockey," but had to retire on account of ill health, and went back to church work. He made his reappearance at Keith's, in Philadelphia, in a character singing specialty. Then he formed a partnership with John Conley, and they played an Irish sketch in the vaudeville

houses for two years. He next joined John F. Leonard, and they wrote and produced "Hogan's Alley," which proved a great success. Mr. Gilmore more recently starred in his own play, "The Rocky Road to Dublin."

GRISMER, JOSEPH RHODE, actor, playwright and manager, was born in Albany, N. Y., November 4, 1849. After graduating from the Albany Boys' Academy, at the age of fifteen, he enlisted in a New York regiment and went to the front to fight for the cause of the Union. He was in active service until the close of the Civil War, when he returned to Albany and went into commercial business. Joining the Histrionic Amateur Dramatic Club, he acquired a taste for theatrical life, and made his first professional appearance in Albany in 1870. Three years later he was leading man at the Grand Opera House, Cincinnati, a position he occupied for years, playing all the leading parts in support of such stars as E. L. Davenport, Charlotte Cushman, Laura Keene, Edwin Adams, Charles Fechter, Charles Mathews, Lawrence Barrett, John McCullough and Adelaide Nielson. He also played in hundreds of stock plays of the period.



Mr. Grismer went to San Francisco in 1877 as leading man of the Grand Opera House, afterward occupying the same position at the California Theatre and the Baldwin. During this time he made dramatizations of "Monte Cristo" and "Called Back," and, having married Phœbe Davies in 1883, he made up a repertoire with these and other plays, organized a company and appeared as joint star with his wife until 1898. Meantime he and Clay M. Greene wrote "The New South," which ran three years. In 1898 he rewrote and produced "'Way Down East," a play of which William A. Brady and he are the joint owners, and which has had a phenomenal run, lasting over nine seasons.

Since then Mr. Grismer has been connected with Mr. Brady, who, as a boy, had been a member of his first company, in 1884, in this and many other plays, and they have produced successively "Fifi," "Aunt Hanna," "Betsy Ross," "A Stranger in a Strange Land," "Siberia," "Sky Farm" and "As Ye Sow." Their latest production is "The Man of the Hour."

Besides his theatrical interests, Mr. Grismer is a director in the Commercial Trust Company, treasurer of the Gulf Fisheries Company, president of the Actors' Order of Friendship, vice-president of the Actors' Fund and a member of The Lambs, The Players, American Dramatists', Green Room, Bohemian, Larchmont Yacht and Manhassett Yacht clubs, and a lieutenant in the "Old Guard."

Mr. Grismer's business address is New York Theatre Building, New York.

GIRARDOT, ETIENNE, actor, was born in London of French parents. His father, E. Gustave Girardot, is a painter of eminence in England. Mr. Girardot was educated for commerce and became an accomplished linguist, but home surroundings led him to become an art student first and a dramatic aspirant later. In 1875 he made his first appearance as an actor in a small part in the English provinces. Eight years of hard work followed, in which he sometimes played fifteen parts in a week, and on one occasion "went on" for eight characters in "Macbeth." His first success was at Her Majesty's Theatre, London, in "The Yellow Dwarf."

After a year with Mr. and Mrs. Bancroft at the Haymarket Theatre he played engagements with John Hare and Arthur Cecil, appearing as Sir Woodbine Grafton, in "Peril," and the Colonel, in "The Queen's Shilling." For two years he acted Colonel Sterndale, in "The Solicitor," and made successes as the Idiot, in "Almost a Life," and Silas Hobbs, in "Little Lord Fauntleroy." He was the Antonio, in "Much Ado About Nothing," when Ellen Terry first played Beatrice.

In 1893 Mr. Girardot was selected by Brandon Thomas, the author, to play the leading part in "Charley's Aunt" in this country, and made his first appearance in New York at the Standard, now the Manhattan, Theatre. The extraordinary success of this comedy in London, where W. S. Penley played the title part, was duplicated, and Mr. Girardot has become chiefly associated as an actor with the part of Lord Fancourt Babberley.

In this country he has also played Cavendish, in "Mam'zelle 'Awkins"; Professor Archibald Gilworthy, in "The Purple Lady"; Frank Stayner, in "Miss Francis of Yale"; Major Wilbraham, with Mrs. Fiske, in "Miranda of the Balcony"; Baron de Stael, with William Collier, in "The Diplomat"; Sir Robin McTaft, in "My Lady Peggy Goes To Town"; Flute, in "A Midsummer Night's Dream," with Nat Goodwin; Valentine Favre, in "Leah Kleschna," and Baptiste, in "The Rose," both with Mrs. Fiske, and as Auguste de St. Gre, in "The Crossing."

GILLMORE, FRANK, actor, was born in New York of English parents, who returned to their native land when he was only a few months old. His mother, Miss Emily Thorne, was a well known actress, and a member of the famous English theatrical family of that name. Mr. Gillmore made his first appearance at the age of twelve with a travelling pantomime called "Jack and the Beanstalk," under the management of his aunt, Miss Sarah Thorne. Then came a return to the schoolroom, to be followed by a short period of mercantile life. At the age of seventeen he abandoned the counting room and once more became a member of his aunt's forces. He remained with her for three years, going on for servant parts and such classic rôles as Romeo, Orlando, Othello, Shylock, Hamlet and Claude Melnotte. His first appearance in London was in the small part of Captain Vane, in "Fascination," by the late Robert Buchanan, at the Vaudeville Theatre. He remained in the stock company at that theatre for three years, with occasional appearances at other London theatres. In the autumn of 1892 he returned to America to join Charles Frohman's forces. His first appearance was in St. Louis in "Settled Out of Court." The following spring he appeared in New York for the first time at the Standard Theatre, now the Manhattan, in "The Better Part," and later in "The Arabian Nights." The next season he went on the road, and for eighteen months played the part of Lord Windermere in "Lady Windermere's Fan." Returning to England in 1895 he played engagements with E. S. Willard, Forbes Robertson and Beerbohm Tree. Then he was under John Hare's management for three years. This brought him again to

this country on Mr. Hare's second American tour, when he played George D'Alroy, in "Caste"; the Rev. Noel Brice, in Pinero's "The Hobby Horse," and Percy, in "A Pair of Spectacles." When Mr. Hare produced the Pinero play "The Gay Lord Quex" in London Mr. Gillmore played Valma. Then he joined Nat Goodwin's company, and was the original Soldierman in "When We Were Twenty-one." The season of 1899-1900 he was leading man with Mrs. Fiske, playing Rawdon Crawley, in "Becky Sharpe," and Angel Clare, in "Tess." For the two following years he was a member of George Fawcett's stock company in Baltimore and in several Southern cities. The second year Mr. Fawcett featured Mr. Gillmore. The season 1902-'03 he began with "The Japanese Nightingale," and after that closed he again joined Mrs. Fiske, this time to play Aulus Flavius, in "Mary of Magdala," and other parts. The autumn of 1904 he returned to England, where he played Captain Lovel, in "Mice and Men," with Forbes Robertson. In January, 1905, Mr. Robertson began a tour of the American cities with "Love and the Man," by H. V. Esmond, and with "Hamlet." In the former Mr. Gillmore played Mr. Herridge, M. P., and in the latter Laertes. Then followed a short season at the American Theatre, where Mr. Gillmore played Mercutio, Bassanio and Sir Christopher Deering, in "The Liars." The autumn of 1905 he joined W. A. Brady and Joseph Grismer's company, appearing as John St. John, in "As Ye Sow." He left that after the New York run to play the Marquis of Tredbury in the original production of Winston Churchill's play, "The Title Mart." In the spring of 1906 he appeared at the Garrick as Sir Charles Foden, in "What the Butler Saw." Mr. Gillmore's wife is known on the stage as Laura McGilvray.

GREENE, MISS EVIE (MRS. RICHARD TEMPLE, JR.), light opera prima donna, was born at Portsmouth, England, and made her debut as a dancer in comic opera at the age of fourteen. Discovering that she had vocal talent she became understudy to a prima donna, and a year later played leading parts en tour in musical comedies. When she was seventeen years old she was a provincial star, sustaining the title rôles in "The Gay Parisienne," "The New Barmaid" and "Billy."

She made her appearance in London in the romantic opera "L'Amour Mouillé" at the Garrick Theatre in 1898. Her next important rôle in London was Dolores, in "Florodora," at the Lyric, in 1899. Then she entered into a contract with George Edwardes and has been playing under his management ever since. She created the rôle of the Duchess of Dantzic at the Lyric in 1903, and at the end of the long run of the opera in London she played it through the provinces and in America. She was last seen in the prima donna part in Sardou and Felix's new opera, "Les Merveilleuses," at Daly's Theatre, London.

GREET, BEN, actor-manager, was born on a training ship in the Thames, of which his father, Captain William Greet, of the Royal British Navy, was commander, and was educated at a naval school. His introduction to the stage was as a member of J. W. Gordon's stock company at Southampton, England. Then he played for three years with Sarah Thorne at Margate. He was the original Dashitall, in "My Sweetheart," with Minnie Palmer, and was with Mary Anderson at the Lyceum Theatre in London in 1885. He afterward played with Lawrence Barrett at the same theatre and then at the Haymarket with Beerbohm Tree in "Jim the Penman." Then he ventured into management, taking a touring company into the provinces. He was successful and has had from ten to fifteen com-

panies on the road in England and America during a season. Many of the leading London successes were produced by him in the provinces. He was one of the pioneers of pastoral plays, and for a score of years he has presented Shakespeare in the open air in England and of late in the United States. He produced "Everyman" in London and brought it to this country, where it proved a great success. He is the founder and proprietor of a dramatic training school in London.

GREY, MISS KATHERINE, was born in San Francisco, Cal., her parents being John T. and Katie R. Best, and her grandfather Captain Francis Read, a well known pioneer of the days of '49. She made her first stage appearance with Augustin Daly's company. Her first leading part, and the first which brought favorable notice to her, was that of Helen Berry, in "Shore Acres," with James A. Herne. Since then she has played in "Shenandoah," "All the Comforts of Home," "Jane," "The New South," "New Blood," "The Jilt," "Our Bachelors," "Roger La Honte," "The Senator," "Napoleon," "Arms and the Man," "A Parisian Romance," "Dr. Jekyll and Mr. Hyde," "The King of Peru," "The Royal Box," "The Man with a Past," "His First Offence," "Niobe," "The Superfluous Husband," "His Little Dodge," "Rupert of Hentzau," "A Southern Romance," "The First Born," "The First Violin," "Cyrano de Bergerac," "The Greatest Thing in the World," "Men and Women," "The Last Appeal," "The Ninety and Nine," "Petticoats and Bayonets," "The Best of Friends," "The Other Girl," "The Gay Lord Quex," "When We Were Twenty-One," "The Girl I Left Behind Me," "Charley's Aunt," "Incog," "The Man from Mexico," "My Friend from India," "Gloriana," "Captain Lettarblair," "Secret Service," "Hearts Aflame," "Business Is Business," "The Firm of Cunningham," "The Governor of Kentucky," "A Scrap of Paper," "Wolfville," "You Never Can Tell," "Candida," "The Redskin," "The Love That Blinds," "The Christian," "A Lady of Quality," "The Only Way," "The White Heather," "Facing the Music," "Too Much Johnson" and "Mrs. Dane's Defence." She has been leading woman for Richard Mansfield, Charles Coghlan, James K. Hackett, Henry Dixey, William H. Crane, N. C. Goodwin and Arnold Daly.

GRISEL, LOUIS RACINE, actor, was born near New Castle, Delaware, November 26, 1849, being the son of Susan Amanda Racine, a Parisian, and Louis Theophile Grisel, a Swiss. His mother acted character parts under the stage names of Marie Le Gros and Mrs. Ed. Clifford. His first appearance on the stage was at Deagle's Theatre, St. Louis, as Landry, in "La Tour de Nesle," in 1873. The same year he appeared as Traddles, in "Little Emily," with Stuart Robson at the Olympic Theatre, St. Louis. After several years of road management, in 1883 he joined Miss Fanny Davenport's company, playing the part of Dr. Loreck in her initial production of "Fedora" at the old Lyceum (Fourteenth Street) Theatre, New York. He next became stage manager of the New Park Theatre, now the Herald Square, New York, for the Frohman Brothers' production of "The Stranglers of Paris," written by David Belasco, also playing the part of Captain Guerin. Later he played the rôle of Mons. Claude, Prefect of Police, in the same play. He was a member of Madame Ristori's company on her farewell tour in America in 1884-'85. For several summers thereafter he was stage manager of J. H. McVicker's Theatre, Chicago, for the first production of what is now called "Shore Acres," then known as "Uncle Nat," with James A. Herne in the title rôle, and also for one of the earlier plays of Augustus Thomas,

"New Blood." In 1889-'90 he toured the United States as Uncle Joe, in J. K. Emmett's play of that name, and was also in 1889 a member of Mrs. Langtry's company at the Fifth Avenue Theatre, New York. At the opening of the Castle Square Theatre by Henry W. Savage in Boston Mr. Grisel became stage manager. Thereafter he played the rôles created by W. H. Thompson in "Love's Young Dream" and "A Family Circle" under the management of Charles Frohman. He has played recently in "The Girl from Kay's," "A Wife Without a Smile" and "Forty-Five Minues from Broadway." His wife is an actress, her stage name being Mary (Mamie) Johnstone.

GROSSMITH, GEORGE, JR., actor, the eldest son of George Grossmith and nephew of Weedon Grossmith, was born in London and educated at the University College School and in Paris. His first important engagement was in London in the production of "Morocco Bound" in 1893. The following year he appeared at the Gaiety in "The Shop Girl." He had prominent parts in "The Messenger Boy," "The Toreador" and other London productions, and in 1904-'05 he was a member of Edna May's company, which played "The School Girl" in New York. He is part-author of "Great Cæsar," "The Gay Pretenders," "Gulliver's Travels," "The Love Birds," "The Spring Chicken," "Rogues and Vagabonds" and "Noah's Ark." He married Adelaide Astor, a sister of Letty Lind, of the Gaiety Theatre, London.

GROSSMITH, LAWRENCE, actor, was born in London in 1877, being the son of George Grossmith, the entertainer; nephew of Weeden Grossmith, and a brother of George Grossmith, Jr. He was educated at St. Paul's College, the London University School and at Shrewsbury. Originally intending to become a mechanical engineer, he served for two years and a half at the engineering works of Stothert & Pitt, at Bath, England. He made his début on the stage at the Court Theatre, London, with Arthur Chudleigh in 1896, playing at night and studying painting during the day. For five years he played comedy in the West End of London under the managements of Beerbohm Tree, Arthur Bourchier, Charles Hawtrey, Frank Curzon, Mrs. John Wood and others. He toured in America with Mrs. Langtry for six months. Lately he has been associated with musical plays. The season of 1906-'07 he was with Lew Fields, opening at the Herald Square Theatre, New York, in "About Town."

He married Coralie Blythe June 2, 1904.

GROSSMITH, WEEDON, actor, a younger brother of George Grossmith, was born in London and educated at Simpson's School, Hampstead. He attended also the West London School of Art. He is a successful portrait painter and has frequently exhibited paintings at the Royal Academy and Grosvenor Gallery. Adopting the stage as a profession, he joined the company of Rosina Vokes in 1888, and came with it to the United States. On returning to London he made an unsuccessful appearance in "Woodstock's Little Game," and returned to the studio in disgust. Sir Henry Irving, however, offered the part of Jacques Strop, in "Robert Macaire," to him, and he was so successful in this that Richard Mansfield, then just beginning his career as a star, offered to him a part in "Prince Karl," which was running at the Haymarket, London. In this theatre he distinguished himself as Percy Palfreman, in "Wealth." After that he had great

success in "The Cabinet Minister," "The Volcano" and "A Pantomime Rehearsal." In 1894-'96 he acted as manager of the Vaudeville Theatre, London. He produced a play written by himself, called "The Night of the Party," in the Avenue Theatre in 1901, and then made a tour of the United States with it, playing a long season at the Princess Theatre, New York. In 1904 he appeared in the "Lady of Leeds," and in 1905 in "The Duffer," a play written by himself.

In 1895 Mr. Grossmith married May Palfrey, of London. He is a member of The Beefsteak, Garrick, Savage and Art Students' clubs, London, and The Lambs and The Players, New York. His home is at No. 1 Bedford Square, London, W. C.

GRUNDY, SYDNEY, playwright, was born in Manchester, England, March 23, 1848, being the son of the late Sydney Grundy, ex-Mayor of Manchester. After leaving Owens College he practised as a barrister in Manchester from 1869 to 1876. His first effort as a dramatic author was a comedietta, "A Little Change," written in 1872 and produced by Buckstone at the Haymarket in London, the Kendals playing the principal rôles. His first important play was "Mammon," produced in 1887. This was followed by "The Snowball," "In Honor Bound," "The Vicar of Bray," "A Fool's Paradise," "The Head of Romulus," "Man Proposes," "Sympathetic Souls," "The Glass of Fashion," "The Queen's Favorite," "The Silver Shield," "Clito," "The Wife's Sacrifice," "The Bells of Haslemere," "The Arabian Nights," "The Pompadour," "The Dean's Daughter," "A White Lie," "Esther Sanfraz," "Haddon Hall," "Sowing the Wind," "An Old Jew," "A Bunch of Violets," "A Village Priest," "The New Woman," "Slaves of the Ring," "The Late Mr. Castello," "The Greatest of These," "A Marriage of Convenience," "The Silver Key," "The Musketeers," "The Degenerates," "The Black Tulip," "A Debt of Honor," "Frocks and Frills" and "Business Is Business," nearly all of which have been seen in this country.

GUILBERT, MADAME YVETTE, vaudeville singer, was born in Paris, her father being a wealthy merchant. She was educated in a convent until her father lost his fortune, when, at the age of fifteen, she went to work to help support her family. She helped her mother in an embroidery shop which the latter opened in Paris, but the two women were unlucky. Then Yvette became a dressmaker, but her health suffered, and she sought a place in the Paris theatres. She was unsuccessful, and then tried reporting. She forsook the pen to try for the stage again. This time she went to a café concert hall, and was successful. Her chansons soon became the talk of Paris, and have since been one of the marked features of the amusement world. She is now as well known to American vaudeville patrons as she is in Paris and London. The season of 1906-'07 she made a tour of this country in conjunction with Albert Chevalier, the English comedian and singer of "coster" songs.

HACKETT, JAMES KETELTAS, actor and manager, was born on Wolfe Island, Ontario, Canada, September 6, 1869. His father, James Henry Hackett, was a famous American actor, and his mother, Clara C. Hackett, a popular actress. The elder Hackett died when James K. was only two years old. The boy inherited a desire for the stage, and when he was seven years old recited Shakespeare's "Seven Ages" in public. As a youth Mr. Hackett became well known as a clever amateur actor, and he was the leading spirit in the

theatricals at the College of the City of New York, from which he was graduated in 1891. For less than a year he studied law. Then he became an actor, making his first professional appearance in the part of François, in "The Broken Seal," with A. M. Palmer's stock company, at the Park Theatre, Philadelphia, March 28, 1892. After a short season as leading man with Lotta, Mr. Hackett joined Augustin Daly's company, but left it to star during the season of 1893-'94 in "The Private Secretary," "The Arabian Nights" and "Mixed Pickles." He next became leading man in the Queen's Theatre (Montreal) Stock Company, where he played in "Heart and Hand," "Snowball," "American Money" and other comedies. On January 14, 1895, he played the Count de Neipperg, in the production of "Madame Sans-Gêne," at the Broadway Theatre, New York. He also appeared the same year in support of Mrs. James Brown Potter and Kyrle Bellew.

Mr. Hackett joined Daniel Frohman's Lyceum Theatre company in November, 1895, making his first appearance as Morris Lecalle, in "The Home Secretary." On the resignation of Herbert Kelcey Mr. Hackett became leading man of the company, opening as such with the revival, on February 10, 1896, of "The Prisoner of Zenda." On November 23 of the same year Mr. Hackett played Bruce Leslie, in "The Courtship of Leonie," in which Mary Mannering, an English actress, made her first appearance in America. She became Mr. Hackett's wife May 2, 1897. With the Lyceum company Mr. Hackett played Captain Trefuss, in "The Late Mr. Castello"; the Prince of Wales, in "The First Gentleman of Europe"; Lord Cervasse Carew, in "The Mayflower"; George Lamorant, in "The Princess and the Butterfly," and Nigel Stanyon, in "The Tree of Knowledge." He began a starring tour in the latter play, but abandoned it after his production of "Rupert of Hentzau," in Philadelphia, November 21, 1898. His next production as a star was "The Pride of Jennico," in which his wife played the leading woman's part. The season of 1905-'06 he produced "The Walls of Jericho," by Alfred Sutro, at the Savoy Theatre, he being the leading man and his wife the leading woman. It proved to be one of his most successful ventures.

The last few years Mr. Hackett has gone into management on a large scale, being associated with the so-called Independent movement. His business office is at No. 1215 Broadway. His home is No. 38 East 33d street, New York. He is a member of The Players and the Alpha Delta Phi Club.

HALL, OWEN (JAMES DAVIS), playwright, was born in London in 1853, and educated at the University College of London. He practised law for twelve years, during that time doing literary work for English journals, but finally dropped legal work for journalism. For two years he was assistant editor of "Galignani's Messenger" in Paris and dramatic critic of "The Sporting Times" of London. He also founded and edited "The Bat" and "The Phœnix." Meeting George Edwardes one day in a railway carriage he told the manager that he could write a better piece than the one then running at the Gaiety Theatre, London, of which Edwardes was manager. He received a commission on the spot to show what he could do. In a few weeks he produced the manuscript of "A Gaiety Girl," which proved a big success. After this he wrote "An Artist's Model," "The Geisha," "A Greek Slave" and "Floradora," none of which ran less than a year in London, and all of which have been successfully produced in New York. He is also the author of "The Silver Slipper," "The Girl from Kay's" and "The Little Cherub," all of which have been seen in New York.

A brother of Mr. Davis is a well known newspaper reporter in New York.

HALL, MISS PAULINE (MRS. GEORGE B. M'LELLAN), comedienne and light opera singer, was born in Seventh street, Cincinnati, in 1860, her maiden name being Pauline Fredericka Schmidgall. Her father kept a drug store. When she was fifteen years old Miss Schmidgall made her first appearance on the stage, under the name of Pauline Hall, as a dancer in the ballet at Robinson's Opera House, Cincinnati, under the management of Colonel R. E. J. Miles, and when he sent "America's Racing Association and Hippodrome" on the road Miss Hall was the Mazeppa of the street parade and drove a team in the chariot races. In 1880 Miss Hall joined the Alice Oates Opera Company as a member of the chorus, occasionally playing small parts. Then for a few months she was with Miss Mary Anderson, playing such parts as Lady Capulet, in "Romeo and Juliet," and the Widow Melnotte, in "The Lady of Lyons." Next joining Edward E. Rice's company she played in "Horrors" and "Revels," and as Gabrielle and Hans Wagner, in "Evangeline."

In 1882 Miss Hall was with the J. H. Haverly company, singing Elsa, in "The Merry War." Again joining the Rice company, she created the part of Venus, in "Orpheus and Eurydice," at the Bijou Theatre, New York, December 1, 1883. The extravaganza ran until March 15, 1884. The following May 6 she appeared as Hasson in a revival of "Bluebeard" at the same theatre, and three months later was at Niblo's Garden, New York, as Loresoul, in the spectacular extravaganza "The Seven Ravens." In February, 1885, she created the part of Ixion, in the burlesque of the same name at the Comedy Theatre, New York. Then for a time she played a German part, Prince Orloffsky, in "Die Fledermaus," at the Thalia Theatre, New York. After a short season with Nat Goodwin, as Oberon, in "Bottom's Dream," Miss Hall joined the New York Casino forces under Rudolph Aronson, making her first appearance there as Ninon de L'Enclos, in "Nanon." Angelo, in "Amorita," and Saffi, in "The Gipsy Baron," were other rôles.

Miss Hall made her greatest success as the originator of the part of Ermine, in the opera of that name, which she played throughout its record breaking run of eight hundred performances at the Casino, New York, and also throughout the country. Other Casino successes in which Miss Hall took part were "Nadjy" and "The Drum Major."

She became a star at the head of her own company in 1892, appearing as Vivian, Earl of Barrenlands, in the comic opera by C. M. S. McLellan and Edgar Stillman Kelley, "Puritania, or the Earl and the Maid of Salem," in Boston. After a season in vaudeville Miss Hall joined the Francis Wilson company in the spring of 1900, singing in a revival of "Erminie" and in the comic operatic version of "Cyrano de Bergerac." Of recent years Miss Hall has been seen chiefly in singing specialties in vaudeville houses.

Miss Hall was married to Edward White, a Western mining man, at St. Louis, in February, 1881. She obtained a divorce from him in 1889, and in 1891 was married to George B. McLellan, a theatrical manager and brother to C. M. S. McLellan, the playwright. Her home is at Caryl, Yonkers, N. Y.

HALL, THURSTON, actor, was born in Boston in May, 1882. He appeared in many amateur performances, playing Charles Marlow, in "She Stoops to Conquer," and Clement Hole, in "Sweet Lavender," among other parts. His first appearance on the professional stage was in William Morris's production of "When We Were Twenty-one" in September, 1901. His first part of importance was that of Jasper Sterrett, in "A Poor Relation," under the management of Fred S. Berger, played in the season of 1902-'03. His chief success

has been as Mr. Bob, the part he created in "Mrs. Wiggs of the Cabbage Patch," under the management of Liebler & Co. He has played in stock companies in Providence and Rochester during several summers, and last summer was the leading man of the Players' Stock Company at the Bush Temple Theatre, Chicago. He is a member of the Masonic fraternity, is fond of all outdoor and athletic sports and has written some verse. His home is at Winchester, Mass.

HAINES, ROBERT TERREL, actor, was born at Muncie, Indiana, February 3, 1870, and educated at the public schools there and at the University of Missouri. He made his stage debut in 1891 with Robert Downing in the National Theatre, Washington, D. C., appearing as Lucius in "Virginius." In 1892-'93-'94 he was in Thomas W. Keene's company, and in 1894-'95 with James O'Neill in "The Count of Monte Cristo." In 1895-'96 he played leading heavy parts in support of Walker Whiteside. In 1896-'97 he played Alexis Nazimoff in "Darkest Russia," and De Neipperg in "Madame Sans Gene." In 1897-'98 he appeared as John Nazavoe in "The Cherry Pickers." He turned his attention to stock company work from 1898 to 1900, being the leading man of the Shubert Stock Company at Syracuse, N. Y., and of the Albaugh Stock Company at the Lyceum Theatre, Baltimore. The following season he supported, as Don Juan of Austria, Viola Allen in "In the Palace of the King." His next engagement was as leading man for Mrs. Minnie Maddern Fiske, whom he supported for two seasons at the Manhattan Theatre, New York.

In 1902 he created the part of Paul Charteris in Genevieve Haines's "Hearts Aflame" at the Garrick Theatre, New York. In the following season he created the part of Prince Kara, in "The Darling of the Gods" at the Belasco Theatre, New York, sharing with Blanche Bates the honors of a run in the city and on the road which lasted for four seasons. In 1904-'05 he starred in "Once Upon a Time," by Genevieve Haines. In February, 1905, he was especially engaged to support Robert Mantell in his Shakespearan revivals in New York, playing such parts as Iago, Richmond, De Mauprat and Laertes. In 1905-'06 he again played Prince Kara, in "The Darling of the Gods," this time as a star. On May 7, 1906, he created the title role in George Broadhurst's drama, "The Coward," at McVicker's Theatre, Chicago.

Mr. Haines is a graduate of the University of Missouri, from which he received the degree of LL.D. He is a member of The Phi Delta Theta Fraternity, The Lambs, The Players, The Green Room Club, The Siwanoy Country Club (West Chester, New York), and The Brooklyn Yacht Club. He married, at New Orleans, March 14, 1895, Genevieve Greville, the playwright.

HARLAN, OTIS, comedian, was born and educated in Zanesville, Ohio, where in 1887, while he was still a schoolboy, the late Charles H. Hoyt met him. That year Mr. Harlan became a member of Hoyt's company making his first appearance on the stage as The Romantic Young Man, in "A Hole in The Ground." He next appeared with Frank Daniels in "Little Puck," after which he returned to the Hoyt fold, as one of the Razzle-Dazzle trio, in "A Brass Monkey." His next part was Major Yell, in "A Texas Steer," after which he left Hoyt for a time and played Tippo Tip, in George Thatcher's "Africa." He played with May Irwin in "Boys and Girls," and next appeared as Spinks, in "Gloriana." After a short season with Thomas Q. Seabrooke in "The Isle of Champagne" he played the part of the Vizier, in "Tabasco." He then made his greatest success as Hot Stuff, in "A Black Sheep." Afterward he played the title part in

OSCAR HAMMERSTEIN.
(Photograph by Marceau.)

"A Stranger in New York," and that of a New Jersey hayseed, in "A Night and A Day." The season of 1905-'06 Mr. Harlan played Theodore Banting, in "The Vanderbilt Cup."

HAMMERSTEIN, OSCAR, manager and builder of theatres, was born in Berlin, Germany, in 1847. He came to this country in 1863 and engaged in cigarmaking for a living. He invented many labor saving devices in this industry, for which he secured patents. He was a passionate lover of the theatre, and, in 1868, he wrote three one-act comedies, one of them with music, and they were successfully produced at one of the German theatres in New York. They were called "Selo Sechsig," "Antonio" and "Our Poor Relations." In 1870 he leased the Stadt Theatre, which afterward became the Windsor, and launched into theatrical management. He was not successful from a financial point of view, and for a time he relinquished his theatrical management ambition.

In 1880 he came to the conclusion that Harlem needed a theatre, and he set to work to build her one. At that time Harlem was not the populous section that it is now, and she really did not want a theatre. But the valiant Oscar decided that she did, and he built her the Harlem Opera House, one of the most beautiful and practical theatres of the world. The place ate up nearly $300,000 of Mr. Hammerstein's money before he lost it. Then he decided that Harlem needed two theatres, and he built her the Columbus, opening it with Margaret Mather. It made money, but the money had to be sent to the opera house to maintain it. Next he came down to Manhattan and built the Manhattan Opera House, which afterward became Koster & Bial's Music Hall. Then he built the Olympia, now the New York, and undertook to run it as a first class music hall. He paid the highest salaries, and for a time the Olympia was very prosperous, but the house was finally taken from him by the New York Life Insurance Company on a mortgage for $900,000.

Since the collapse of the Olympia enterprise Mr. Hammerstein has built four more theatres in New York—the Victoria, which he now manages; the Belasco Theatre, the theatre opened by Lew Fields in 42d street, and the new Opera House, in which he is to try conclusions with the Metropolitan Opera House in the production of grand opera.

HARNED, MISS VIRGINIA (MRS. E. H. SOTHERN), actress, was born in Boston in 1868, but when she was a baby her parents left that city and she was educated and spent her early years in England. Returning to this country she made her first stage appearance with a travelling company playing "Our Boarding House." Early in 1887 she appeared with George Clarke in "The Corsican Brothers" and "False Shame," and then for two years toured with a company playing "A Night Off," taking the part of Liobe. After a short season with Harry Lacy in "The Still Alarm," Miss Harned made her first appearance in New York, March 31, 1890, at the Fourteenth Street Theatre, in Sedley Brown's "A Lost Lane; or, On Green Meadows."

After a season playing Florence Fetherley, with Louis Aldrich, in "The Editor," Miss Harned was engaged by Daniel Frohman as leading woman for E. H. Sothern and she made her first New York appearance at the Lyceum Theatre, as Clara Dexter, in "The Maister of Woodbarrow." She also created the leading woman rôles in "Lord Chumley," "The Dancing Girl" and "Captain Lettarblair." Her Drusilla Ives, in "The Dancing Girl," attracted most attention. In 1893 she joined A. M.

Palmer's company and with it played Mrs. Erlynne, in "Lady Windermere's Fan"; Letty Fletcher, in "Saints and Sinners," and Mrs. Sylvester, in "The New Woman." In 1895 Miss Harned created the part of Trilby in this country at its first production at the Park Theatre, Boston, March 11, and afterward played the part throughout a long run at the Garden Theatre, New York. She was also the original Lady Ursula, in the comedy "The Adventure of Lady Ursula," first produced at the Broad Street Theatre, Philadelphia, December 6, 1897.

For several seasons Miss Harned has starred at the head of her own company. The season of 1906-'07 she played "The Love Letter."

Miss Harned was married to Edward H. Sothern in Philadelphia December 3, 1896, since which time she has appeared chiefly in his support. Her New York address is No. 37 West 69th street.

HARRIS, SAM H., manager, was born in the Bowery, New York, in 1872. He was a bread winner at the age of eleven and was employed in various mercantile pursuits up to the time when he was seventeen years old, when he became the manager of a large steam laundry. Soon afterward he became manager of Terry McGovern, the lightweight pugilist, with whom he was very successful, both in victories and financially. He bought a half interest in a burlesque show, "The Gay Morning Glories," and featured McGovern in it. Mr. Harris next produced one of Theodore Kremer's melodramas, "The Fatal Wedding," which was most successful in the popular priced houses. One day, on an excursion of the Music Publishers' Union in New York, he was introduced to George M. Cohan, the comedian and playwright. They soon became associated as partners, and since then Mr. Harris has been identified with the enormous successes of the Cohan musical comedies.

His ability as a theatrical manager attracted the attention of Klaw & Erlanger, who entered into an arrangement with him whereby they had first claim on the services of the young author and composer.

Notwithstanding his numerous theatrical duties, Mr. Harris still finds time to indulge in his favorite pastime, automobiling, and his touring car is a familiar sight on Broadway, New York. His permanent address is New Amsterdam Theatre Building, New York.

HARRISON, MISS MAUD, actress, began her stage career at the Madison Square Theatre, New York, under the late A. M. Palmer, acting, as a child, the boy Shakespeare Jarvis, in "The Lights o' London." She was the first Mrs. Brown, in Bronson Howard's "The Banker's Daughter." She was the Queen, in "Elaine," Annie Russell being the actress of the title rôle. She was concerned in such runs as those of "Saints and Sinners," "Aunt Jack," "One Touch of Nature," "Jim the Penman" and "Broken Hearts." She was the first actress in this country as Rosa Guerin, in "A Parisian Romance," in which Richard

Mansfield made his first notable hit. She was the Henriette of the famous Palmer revival of "The Two Orphans."

Miss Harrison played in Sydney Rosenfeld's farce of "The Purple Lady," in 1899, at the Bijou Theatre, New York, and also in "Naughty Anthony," produced in 1900 at the Herald Square Theatre, New York, by David Belasco. The season of 1906 she was in "Clothes," supporting Grace George.

HART, JOSEPH (J. H. BONDROW), comedian, was born in Boston, June 8, 1858, and began his professional career as a child in such plays as "Uncle Tom's Cabin" and "Ten Nights in a Barroom" at the Howard Athenæum, then under the management of his uncle, Josh Hart. In the early '70s he joined I. W. Baird's minstrels as end man, and soon became one of the most popular of minstrels and banjo players, coining his own jokes and writing his own songs. He was one of the minstrel troupe of Simmons and Slocum, of Philadelphia, and one of Tony Pastor's best drawing cards. He left minstrelsy and variety to play as Koko, in "The Mikado," and in "The Princess Ida." In 1888 he went into partnership with Frederick Hallen, and under the name of Hallen and Hart they toured the country with a company, playing the musical comedy "Later On," written by Mr. Hart and H. Grattan Donnelly. This ran for six successive years, and was followed by "The Idea," by Mr. Hart and Herbert Hall Winslow, which served them well for two years more.

The partners separated then, and Mr. Hart starred the season of 1895-'96 in "A Gay Old Boy," written by himself. In 1897-'98 he was the star in C. T. Dazey's "A Tarrytown Widow." From 1901 to 1905 he starred in "Foxy Grandpa," written by him in collaboration with Melville Baker, with whom he also collaborated in the writing of "Girls Will Be Girls." Mr. Hart is the author and producer of many vaudeville sketches, in several of which his wife, Carrie De Mar, whom he married August 1, 1894, has achieved popularity. His home is 16 Morningside avenue, New York. His business address is New York Theatre Building, New York.

HARRIGAN, EDWARD, actor and playwright, was born in the old Seventh Ward of New York October 26, 1843, being the son of an Irish ship contractor. When a boy he made his first appearance on the stage in the old Bowery Theatre, delivering an original stump speech at a performance of Campbell's Minstrels. From fifteen to seventeen he was an apprentice in a shipyard. Then he drifted to the variety stage, soon becoming one of the leading lights of that class of entertainment. His first team partner was Alexander O'Brien, and his second Sam Rickey, with whom he appeared in "The Little Fraud," at the Globe Theatre, New York, November 21, 1870. "The Mulcahey Twins" was also produced during this engagement, and struck the popular taste. The text of both sketches was written by Harrigan. After dissolving partnership with Rickey

Mr. Harrigan joined with Tony Hart, and for years the Harrigan and Hart team was popular.

At this time the upper West Side of New York was a wilderness of rocks and boulders, upon which thousands of poor families lived in squatters' shanties, paying no rent. Mr. Harrigan saw in this element the basis of a play and wrote "Squatter Sovereignty." He produced it at the Theatre Comique, New York, in 1881, and took the city by storm. It was followed by a series of similar plays. Mr. Harrigan obtained control of the Theatre Comique and became a manager himself. That theatre was destroyed by fire in 1884, and Harrigan and Hart went to the Park Theatre, now the Herald Square, where they produced "McAllister's Legacy," "Cordelia's Aspirations" and other plays.

On December 29, 1890, Mr. Harrigan opened a new theatre in West 35th street, now the Garrick, which was called Harrigan's Theatre. He remained there several years, and then retired from management and devoted his time to tours. Among the successful Harrigan plays may be mentioned "The Mulligan Guards," "The Mulligan Guards' Christmas," "The Mulligan Guards' Picnic," "Mulligan's Silver Wedding," "Old Lavender," "McSorley's Inflation," "The Leather Patch," "The O'Tehans," "Dan's Tribulations" and "Reilly and the 400."

HASWELL, MISS PERCY (MRS. GEORGE FAWCETT), actress, was born in Texas and educated in Washington, D. C. She made her first appearance on the stage as a member of Augustin Daly's company, playing small parts and being understudy to Ada Rehan. She made her first pronounced success as Molly Seamore, in "The Geisha." In 1895 Miss Haswell became leading woman for William H. Crane, in whose company she remained three years. In 1899 she became the star of a stock company, playing the entire season in Washington. She was leading woman with Otis Skinner during the New York run of "Prince Otto," and in 1901-'02 she starred at the head of her own stock company at Chase's Theatre, Baltimore, opening with "The Liars," and playing many Frohman productions, such as "Liberty Hall," "The Tyranny of Tears," "A Marriage of Convenience," etc.

Miss Haswell is the wife of George Fawcett, the well known actor and manager.

HAYDEN-CLARENDON, J. (O'BRIEN), actor and playwright, was born in County Cork, Ireland, July 10, 1878. He was educated at Ratcliff College, Leicestershire, England. After studying law in London in 1897 he took up the study of art in Paris. Later he studied music in Dresden. While in Paris he wrote a novel of Parisian student life, "The Aspen Leaf." In 1899 he returned to London and took his first professional stage engagement, to understudy the part of Bobby Rivers, in "A Gaiety Girl." He next played Young Marlowe, in "She Stoops to Conquer"; Guy Stanley, in "A Runaway Girl"; Lieutenant Fairfax, in "The Geisha"; The Unknown, in "In Gay Paree," and Harry Bronson, in "The Belle of New York."

In October, 1900, he came to America and became a member of Henrietta Crosman's "Mistress Nell" company. In 1901-'02 he played Percy Van Stuyvesant, in "The Casino Girl"; Dolly, in "Morocco Bound," and Captain Donegal, in "Florodora." In 1905-'06 he played Artie, in "The Prince of Pilsen." He is the author of the comic operas, "Sunny Jim" (in collaboration with Roy L. McCardell); "The Man from Cook's" and "The Gay Coquette." He married, in Boston, March 13, 1902, Hattie V. Moore, daughter of John Moore, of Brooklyn.

HENDERSON, DAVID, manager, was born in Edinburgh, Scotland, in 1853. At the age of twelve he found himself an orphan, and went to work on "The Edinburgh Evening Courant." There he was grounded in all departments of newspaper work. He became an expert stenographer, and found himself, at the age of eighteen, in New York.

At first he wrote "on space" in the daily newspapers, and acted as news editor on "The Scottish American." He then conceived the idea of publishing cheap standard novels. With his brother Wemyss he started a printing office in Ann street and a publishing office in Nassau street. Within two months he had appointed agents in half a dozen states, and was selling wagonloads. He accepted a commission from William Smyth, then of "The Herald," to go to California, where he met Flood, Fair, O'Brien, Mackay, George R. Hearst (father of W. R. Hearst), James Keene, Ralston, John McCullough, Mark Twain and many who have since become famous.

David Henderson, as foreign correspondent for "The Chicago Tribune," was with General Grant on his trip around the world while in Europe. Returning to this country, he became dramatic critic of "The Chicago Tribune." After this, with General John A. Logan and William D. Eaton, he founded "The Chicago Herald."

The Chicago Opera House was his next project. He planned the scheme and the stock—$550,000—was subscribed in six weeks. Thus Chicago had the first fireproof, steel constructed, electric lighted theatre in the country. While the theatre was being built Mr. Henderson accepted an offer from Melville E. Stone, and became managing editor of "The Chicago Daily News."

The opera house was opened by the late Thomas W. Keene, in "Hamlet." Then began a record which has rarely been excelled in any one theatre in this country by any one manager. The policy of the Chicago Opera House stamped that city as a producing centre. In June, 1887, was born "The Arabian Nights." It had a run of 392 performances. "The Crystal Slipper" followed and was given 855 times. Then came "Sinbad," with 783 performances. This was followed by "Bluebeard, Jr.," with 802 performances, and "Aladdin, Jr.," with 500. "Ali Baba" was given over 900 times, and as an attraction at the Chicago World's Fair cleared $246,000.

Many players, including Henry Norman, Eddie Foy, John D. Gilbert, Gerald Coventry, James Sullivan, William Collier, Thomas Ryley, Otis Harlan, Lee Harrison, Ezra Kendall, Herbert Gresham, Ada Deaves, Carrie De Mar, Ida Mulle, Frankie Raymonde, Bonnie Maginn, May Yohe, Dave Warfield, May Irwin and the late Dan Daly were associated with and many of them graduated from the Grand Opera House under Mr. Henderson's management.

At the Chicago Opera House Reginald De Koven and Harry B. Smith's first opera, "The Begum," and later their greatest success, "Robin Hood," were first presented. The Metropolitan Opera Company sang on that stage for the first time in the West. Mr. Henderson staged for many years the productions of the McCaull Opera Company.

Among the other theatres of which Mr. Henderson has been the lessee are the

Broadway, in Denver; the Great Northern and Schiller (now the Garrick), in Chicago; the Auditorium, Kansas City, and the Savoy, New York. He built the Duquesne Theatre (now the Belasco) in Pittsburg.

Mr. Henderson married Frankie Raymonde in 1896, having a few years previously divorced his first wife, who was known on the stage as Grace Henderson.

HAWTREY, CHARLES, actor, was born at Slough, near Windsor, England, in 1855, being the son of the Rev. John Hawtrey, an Eton master. He was educated at Rugby. He made his first appearance on the stage in London in "The Private Secretary," which had a long run. This was followed by "The Arabian Nights," "Tenterhooks," "Nerves," "Jane" and "Husband and Wife." He played at the Globe Theatre from 1892 to 1895, and produced "The White Elephant" and "Saucy Sally" at the Comedy in 1895 and 1896, and "One Summer's Day" in 1897. This was followed by "The Cuckoo" and "Lord and Lady Algy" in 1898, and "A Message from Mars," at the Avenue Theatre, London, in 1898-1900. With this play he came to the United States in 1904, under the management of Charles Frohman, making a pronounced success.

Returning to London in 1905, he repeated "A Message from Mars" at the Avenue Theatre, and then produced "Time Is Money," at the Criterion, subsequently going on a provincial tour with Ethel Irving in the same piece and in "The Lucky Miss Dean." He created the part of Mr. Kingsbury, in "The Indecision of Mr. Kingsbury," at the Haymarket. He adapted "The Private Secretary" from the German of Von Moser, and is the author of "Mr. Marton," a three act comedy.

Mr. Hawtrey married Helen Neary Durand, daughter of the Rev. Haviland Durand, of England, in 1902. His home is No. 5 Basil Mansions, Sloane street, London, W.

HELD, MISS ANNA (MRS. FLORENZ ZIEGFELD, JR.), actress, according to her managers, is a Parisienne, but it has been stated by those claiming to know that she was born in Indiana. She first became popular in America when she appeared, following Charmion, at Koster & Bial's Music Hall, New York. Florenz Ziegfeld, Jr., then her manager and now her husband and manager, first introduced her to the legitimate stage by featuring her in a revival of "A Parlor Match" with Evans and Hoey at the Herald Square Theatre, New York. It was at this time that Miss Held was advertised as taking a bath in a tubful of milk every morning. After a disastrous tour to the Pacific Coast, in which she played in "A Gay Deceiver" and "The Cat and the Cherub," she appeared in "La Poupée" at Hammerstein's Olympia, New York, and then in the musical comedy "Papa's Wife," by Harry B. Smith and Reginald De Koven.

HERBERT, VICTOR, composer, was born in Dublin, Ireland, on February 1, 1859, the son of Edward and Fannie Lover Herbert, and the grandson of Samuel Lover, the novelist. He was sent to Germany to study music when only seven years old, and became an expert performer on the violoncello, playing that instrument in the Court Orchestra, Stuttgart, and with many famous European organizations. He came to this country as solo 'cellist in the Metropolitan Orchestra in 1886, and afterward played first 'cello and was assistant conductor with Theodore Thomas and Anton Seidl. He became bandmaster of the Twenty-second Regiment Band, New York, in 1894, and in 1904 organized his own orchestra, which has toured all over the country. Mr. Herbert's contributions to

stage music are the scores of the operas "Prince Ananias," "The Serenade" and "The Viceroy," for the Bostonians; "The Wizard of the Nile," "The Idol's Eye" and "The Ameer," for Frank Daniels; "Cyrano de Bergerac," for Francis Wilson; "The Fortune Teller" and "The Singing Girl," for Alice Nielsen; "Babette" and "Mlle. Modiste," for Fritzi Scheff; "Dolly Dollars," for Lulu Glaser, and "Babes in Toyland" and "It Happened in Nordland."

Mr. Herbert married on August 14, 1886, Therese Foerster, a well known prima donna. Mr. Herbert's home is No. 321 West 108th street, New York.

HERNE, MISS CHRYSTAL, actress, was born in Boston in 1883, her father being the well known actor James A. Herne, whose chief success was "Shore Acres." Miss Herne made her stage debut in a small part in "Griffith Davenport" on January 16, 1899, the play being produced by her father's company. In the season of 1900-'01 she played with her father in "Sag Harbor." Her next engagement was with E. H. Sothern. This was followed by her appearance as Dearest in a revival of "Little Lord Fauntleroy." In 1903 she appeared as Hippolyta in Nat Goodwin's production of "A Midsummer Night's Dream," and in November of that year played her first engagement as a leading woman, supporting Arthur Byron in Clyde Fitch's "Major André." This play proving short-lived, she was engaged as leading woman by Nat Goodwin. In his company she appeared as Gwendolin Winston, in "My Wife's Husbands," and as Margaret Ruthven, in "A Gilded Fool." For the remainder of the season of 1904 she played the leading parts in Klaw & Erlanger's production of "Home Folks" and in "Richter's Wife," written by her sister, Julie Herne. When Arnold Daly began his production of the series of Shaw plays he engaged Miss Herne as his leading woman, and her impersonations of Candida, in "Candida," and Gloria, in "You Never Can Tell," were prominent factors in giving those plays their great popularity. She appeared as Vivie Warren in the only production of the Shaw play "Mrs. Warren's Profession" the authorities allowed. Leaving Mr. Daly's company, she went to London, appearing as the leading woman in support of H. B. Irving, son of Sir Henry Irving, in his production of "The Jury of Fate" at the Shaftesbury Theatre, the opening night being January 2, 1906. In March, 1906, she returned to New York and again joined Mr. Daly in a Shaw play, this time playing Reina Petkopf, in "Arms and the Man."

HILLIARD, ROBERT COCHRAN, actor, was born in New York in May, 1857. Soon afterward his family moved to Brooklyn, where they were socially prominent. Robert Hilliard first tried commercial life in a broker's office in Wall Street, but, becoming interested in amateur theatricals and being elected president of the well known Gilbert Dramatic Society in Brooklyn, an organization in which he and Edith Kingdon, now Mrs. George Gould, played leading parts, he determined to adopt the stage as a profession. He leased the Criterion Theatre, Brooklyn, and made his first professional appearance, in "False Shame," there January 18, 1886. He also played in "Engaged" and "Led Astray," at his own theatre.

His next engagement was with Charles Frohman, in "Saints and Sinners" and "The Golden Giant." After seasons with Mrs. Langtry and Nat Goodwin Mr. Hilliard starred in "Mr. Barnes of New York," and made one of his greatest successes in "Blue Jeans." Other conspicuous parts he played were Richard Gray, in "Adrift," and the Earl of Woodstock, in "Sporting Life." In 1901 he was featured

by Charles and Daniel Frohman in "Wheels Within Wheels." He also starred successive seasons with Paul Arthur in "The Nominee," and alone in "Lost 24 Hours," "The Mummy" and "The Sleepwalker."

For years he played a one-act drama called "The Littlest Girl" in the vaudeville houses, and in the fall of 1905 he created the part of Dick Johnson (Remerrez, the road agent), in David Belasco's "Girl of the Golden West." In 1881 he married Cora Bell, a daughter of Franklin Bell, of Brooklyn, who obtained a divorce from him April 21, 1894, and the custody of their only son, then twelve years old. In September, 1896, Mr. Hilliard married, in Jersey City, Mrs. Nellie E. Murphy, who had obtained a divoree from her husband, Edgar Gibbs Murphy, a well known wing shot. Before her first marriage she was Nellie E. Whitehouse, of New York. Mr. Hilliard's son is now an ensign in the United States Navy, having graduated No. 3 in his class at Annapolis three years ago.

HITE, MISS MABEL (MRS. MICHAEL J. DONLIN), actress, was born in Ashland, Ky., in 1885, being the daughter of Mr. and Mrs. Lewis Hite. She made her first appearance on the stage when eleven years old as the Lord Chancellor in an amateur performance of "Iolanthe." Her first professional engagement was with Dunn & Ryley's company in "The Milk White Flag," in which she played the part of Pony Luce. She made her first marked success as Estelle in "The Telephone Girl," playing Miss Lipman's part. She also achieved success as Quirinssa in "The Girl and the Bandit." Since then she has appeared chiefly in vaudeville sketches with Walter Jones in all the principal theatres of the Keith-Proctor and Percy Williams circuits and also at Hammerstein's.

Miss Hite, unlike many other young soubrettes, is not afraid to distort her features, assume ungainly attitudes and wear unattractive but laughter inspiring apparel. She has made a specialty of playing uncouth and ungainly girls, and seeks to be funny rather than to look handsome on the stage. In her sketch with Mr. Jones she plays the part of an actress who assumes to be half-witted, and by her clever acting wins the love of the man she loves. The season of 1906 Miss Hite and Mr. Jones played an extended tour. Miss Hite is a baseball enthusiast, and early in 1906 she became the wife of Michael J. Donlin, the well known baseball player.

HITCHCOCK, RAYMOND, comedian, was born in Auburn, N. Y. Being successful as an amateur actor, he decided to adopt the stage as a profession. Obtaining an engagement in New York to play leading parts on the road, he and the management mutually discovered that he was unsuited to the part of Ingomar, and, finding himself stranded in Philadelphia, Mr. Hitchcock obtained work in Wanamaker's store, where he remained a year. He next was engaged by William T. Carleton and sang in the chorus of "The Brigand"

for a salary of sixteen dollars a week. He got his first real opportunity in Montreal when Charles A. Bigelow fell ill and he was called on to take the comedian's part at short notice. His next engagement was for the part of Sir Tobin Topax, in "The Golden Wedding," after which he became leading comedian in the Castle Square Opera Company, playing a variety of parts in standard light opera. He was the original Uncle Shank in "We 'Uns of Tennessee," and afterward appeared in George W. Lederer's productions of "A Dangerous Maid" and "Three Little Lambs." He supported May Irwin in "The Belle of Bridgeport," played a season with "The Burgomaster," and later appeared in "Vienna Life" and in the original cast of "Miss Bob White." Mr. Hitchcock became a star under the management of Henry W. Savage in "King Dodo," produced in Chicago early in 1902 and taken the same year to Daly's Theatre, New York. Mr. Hitchcock has recently starred in "Easy Dawson," "The Galloper" and "The Student King."

HUGHES, MISS ANNIE (MRS. EDMUND F. LENON), actress, was born in Southampton, England, in 1869. She was the daughter of Henry Hughes-Gass, of Harrogate, Yorkshire, and was educated in North London and at Queen's College, Harley street, London. Miss Hughes was only fifteen years old when she made her first appearance on the stage in "The Private Secretary," under the management of Charles Hawtrey, at the Globe Theatre, London. After a short season with Thomas Thorne at the Vaudeville she was engaged by Sir Charles Wyndham, creating the part of Caroline Roffin, in "A Man With Three Wives," and playing Jennie Gammon, in "Wild Oats," and one of "The Two Roses," in a revival of Alberry's comedy.

Joining the Adelphi company she played in "The Bells of Hazlemere," and then went to the Court Theatre and created the part of Winifred, in "Mamma," and also played with Mrs. Kendal in "The Weaker Sex." In 1887 she was the original Little Lord Fauntleroy, playing the part at the trial matinée. After a season with E. S. Willard, playing Nancy, in "The Middleman," Miss Hughes was married in 1890 to Nicholas Devereux, a wealthy young Irishman, and announced her intention of retiring from the stage. The same year, however, she played in "April Showers" and in "Sweet Nancy." She also played Angela, in "A Country Mouse," in 1901; in "A Girl from School," in 1903, and in "Public Opinion," in 1905.

In 1904 Miss Hughes created the part of Eliza Dibbs in R. C. Carton's comedy "Mr. Hopkinson," at the Avenue Theatre, London. When the comedy was produced in New York, early in 1906, Miss Hughes made her first appearance in America in her original part. Miss Hughes is now the wife of Edmund Fitzmaurice Lenon, an English actor, known on the stage as Edmund Maurice. Their home is at No. 4 Portman Mansions, Gloucester Place, London, W.

HOWARD, BRONSON, playwright, was born in Detroit on October 7, 1842. His father was a ship owner and the Mayor of Detroit in 1849. He was educated at Russle's Institute, New Haven, Conn. He began life as a newspaper man and worked on "The Evening Mail," "The Tribune" and "The Evening Post," New York, in 1862. Four years later he retired from journalism to devote himself to dramatic authorship. During a long career as a dramatist he has written scores of comedies and dramas, the most successful of which have been "Saratoga," produced in 1870; "Diamonds," 1872; "Moorcroft," 1874; "The Banker's Daughter," 1878; "Old Love Letters," 1878; "Hurricanes," 1878; "Wives," 1879; "Young Mrs. Winthrop," 1882; "One of Our Girls," 1885;

"Met by Chance," 1887; "The Henrietta," 1887; "Shenandoah," 1889; "Aristocracy," 1892, and "Peter Stuyvesant" (in collaboration with Brander Matthews), 1899. Mr. Howard is president of the American Dramatists and a member of the Authors' and Lotos clubs and The Players, New York; the Savage and Green Room clubs, London, and the Prismatics, Detroit. Mr. Howard married Miss Alice Wyndham, a sister of Sir Charles Wyndham, in London, October 28, 1880.

HOLLINS, MISS MABEL, actress and singer, was born on Christmas Day, 1887, in London. Her mother was a noted operatic singer; her father Redfern Hollins, the well known English tenor, and her uncle Julian Edwards, the composer. In 1890 Miss Hollins was brought to this country by her family, and three years later her sister Maude, then playing with Richard Mansfield, in "The Scarlet Letter," took her on tour with that company. Mr. Mansfield, after a talk with Miss Mabel, insisted that she play the part of Pearl, a juvenile, in his support. At the end of the tour the youthful actress returned home and began the study of music.

Although it was never intended that she should go on the stage, Miss Hollins took part in several amateur performances at the Park Hill Country Club, in Yonkers, and played Peep-Bo, in "The Mikado." A year or two later, during a summer season of comic opera at the Grand Opera House, New York, William Stewart, having seen Miss Hollins's work as an amateur, selected her for the part of Molly Seymour, in "The Geisha," which she played with marked success. All doubt as to her future vanished, and F. C. Whitney secured her for Nora Melon, in "Piff, Paff, Pouf," which ran almost a year at the Casino Theatre, New York, and later played the larger cities. Following this, Miss Hollins created the part of Daisy, in "His Honor the Mayor," which opened at the Chicago Opera House. After a long engagement there the company toured the Middle West and later settled at the New York Theatre for a long summer run.

During this engagement of "His Honor the Mayor" Charles Frohman engaged Miss Hollins to play Lady Dorothy, in "The Little Cherub," at the Criterion Theatre, New York, and she left the part of Daisy at the height of its popularity, only to achieve a greater success in her new rôle. Miss Hollins is a talented pianiste and has composed several songs, some of which have already been published. Her home is in Yonkers, N. Y.

HOLLAND, EDMUND MILTON, actor, was born in New York September 7, 1848, being the second son of George Holland, a well known comedian, and Catherine (DeLuce) Holland, and the brother of Joseph and George Holland. He was educated at the public schools. He made his first appearance on the stage as a baby, being carried on by his father in the play "To Parents and Guardians." When he was fifteen he was made call boy at Mrs. John Wood's Olympic Theatre, and about the same time he played one of the children in "A Day After the Fair." For three years he worked at Mrs. Wood's theatre for a salary of $6 a week and then was engaged for small parts at Barnum's Museum. He next appeared with Joseph Jefferson in the first production in New York of "Rip Van Winkle." In 1867 Mr. Holland joined Lester Wallack's company. Up to that time his stage name had been E. Milton. For thirteen years he remained a member of the Wallack organization, his first part being in "A New Way to Pay Old Debts." His most pronounced success was as Silky, in "The Road to Ruin."

After leaving Wallack in 1880, Mr. Holland played a short engagement under A. M. Palmer as Rifflandini, in "French Flats," after which he went to London with Mr. and Mrs. McKee Rankin, playing the Judge, in "The Danites." Returning to this country he played Major McTurtle, in "Mother-in-Law," and the Deacon, in "After the Ball," at Abbey's Star Theatre, New York. In 1882 he played Pittacus Green, in "Hazel Kirke." When Mr. Palmer assumed control of the Madison Square Theatre Mr. Holland became a member of his stock company, in which organization he remained until the end of the season of 1894-'95. His best known characters there and those which he was the first to portray in this country included Captain Redwood, in "Jim the Penman"; Mr. Gardiner, in "Captain Swift"; Berkley Brue, in "Aunt Jack"; Gregory, in "A Pair of Spectacles"; Lot Burden, in "Saints and Sinners," and Colonel Carter, in "Colonel Carter of Cartersville."

Mr. Holland, in conjunction with his brother Joseph, first appeared as a star at the Garrick Theatre, New York, September 2, 1895, in "A Man With a Past." The seasons of 1895-'96 and 1896-'97 the Holland brothers starred in "A Social Highwayman," and later E. M. Holland appeared as Eben Holden in the play of that name, under the management of Charles Frohman. He played Pope Pius X, in "The Eternal City," in 1902-'03, and Captain Bedford, in "Raffles," with Kyrle Bellow from 1903 to 1906. Mr. Holland is a member of The Lambs and The Players.

HOPPER, WILLIAM DE WOLF, comedian, born in New York March 30, 1858, is descended from the well known Colonial De Wolf family on his mother's side and allied by marriage to the Belmonts, Tiffanys, Perrys, Lawrences and Aspinwalls. The old De Wolf homestead at Bristol, R. I., in which state the family was famous and wealthy in the days of the Revolution, was only recently sold. His mother, Miss Rosalie De Wolf, traced her genealogy back to the eleventh century, the founder of the family being known as Olf the Sharp Eyed. De Wolf Hopper's father, John Hopper, came from Quaker stock. He was a lawyer, and it was intended that his son should follow the same profession. De Wolf Hopper studied law, however, for only six months. He acted in an amateur performance of "Conscience" at the Fourteenth Street Theatre, New York, and immediately decided to become a professional actor. With $50,000 which he received at his father's death he organized his own company, calling it the Criterion Comedy Company, and with it he made his professional debut as Talbot Champneys, in "Our Boys." The company also played "Caste." The company was a failure, but Mr. Hopper had some money and unbounded confidence still left, and his next venture was to manage and

finance a tour through the South and West of "One Hundred Wives." The stranding of this company ended his managerial career.

He then became a humble actor, and was engaged by Edward Harrigan for a part in "The Blackbird." After this he studied singing for a time, with the intention of taking up grand opera, but abandoned the plan to accept an engagement with Daniel Frohman in the Madison Square Theatre Company in 1884. He appeared at that theatre as Pittaeus Greene, in "Hazel Kirke," and Owen Hathaway, in "May Blossom." Then he again looked longingly at the grand opera stage and resumed vocal study. Comic opera, instead of grand, he soon learned, was to be his forte. In the fall of 1885 he joined the McCaull Opera Company forces, and, being called on at the last moment to play Pomeret, in "Desiret," at the Broad Street Opera House, Philadelphia, acted the part so well that he was at once made chief comedian of the company, with which he played in "The Black Hussar," "The Beggar Student," "Die Fledermaus," "The Lady or the Tiger," "Don Cæsar," "Loraine," "Bellman," "Josephine Sold by Her Sister," "Falka," "Folback," "Boccaccio," "The Crowing Hen," "Clover," "Fatinitza," "The Begum" and "Captain Fracasse."

Mr. Hopper first became a star in 1890, under the management of Locke & Davis, in the opera "Castles in the Air." The following season he brought out "Wang," by J. Cheever Goodwin and the late Woolson Morse, and it proved his first great success. It ran for two seasons. "Panjandrum" followed, running for a season. He produced "Dr. Syntax" in October, 1895, and followed this with "El Capitan," by John Philip Sousa, in which he opened in Boston, April 13, 1896. In 1898 he took "El Capitan" to London, where it met with astonishing success, and he also did very well there with "The Charlatan," under the title of "The Mystical Miss." He later appeared as a member of the all star stock company at the Weber & Fields Music Hall, New York, and left that organization to head his own company in "Mr. Pickwick." After a revival of "Wang" in 1904 he appeared the season of 1905-'06, under the management of the Shuberts, in De Koven's "Happyland," which ran the entire season. Mr. Hopper has also played Falstaff, in "The Merry Wives of Windsor," and David, in an all star production of "The Rivals." Mr. Hopper has married four times. His first wife was Ella Gardiner, his second cousin on his mother's side. They were divorced, and he married Ida Mosher, of Boston, a member of the McCaull chorus. They had one child, a boy. They were divorced in 1886. He married Edna Wallace on January 28, 1893. They were divorced in 1898, and the following year Mr. Hopper married Nella Reardon Bergen, who had shared his success in "El Capitan." Mr. Hopper is a member of The Lambs.

HOPPER, MISS EDNA WALLACE, comedienne and light opera singer, was born in San Francisco, Cal., her father being Walter Wallace, a baseball scorer and theatre usher of that city. After his death her mother was married to Alexander Dunsmuir, a Canadian, who lived in San Francisco. He died in New York in January, 1900, forty days after his marriage to Mrs. Wallace, leaving a fortune valued at between eight and ten million dollars to his brother, James Dunsmuir, ex-Premier of British Columbia. His widow compromised her claim on the estate for an annuity of $25,000, which ceased at her death. After her death Edna Wallace brought suit in the Canadian courts, where the will was probated, for one-third of the estate, to which her mother was entitled under the laws of California. The Canadian courts upheld the will, and the case was taken by Miss Hopper to the Privy Council, the British court of last resort, in London.

Edna Wallace was educated at Vanness Seminary, San Francisco. The late

Roland Reed was responsible for her desire to become an actress. He met her when she was about seventeen years old and jokingly offered her a place in his company, which was then playing in San Francisco. Although her parents did not approve of it, she accepted the offer, and August 17, 1891, made her first stage appearance with Mr. Reed's company at the Boston Museum, as Mabel Douglass, in "The Club Friend." Two weeks later she made her first New York appearance, playing the same part at the Star Theatre where, six weeks later she played the ingenue rôle in "Lend Me Your Wife." Her work attracting the approval of Charles Frohman, he engaged her for his forces, and with them she appeared as Lucy Morton, in "Jane"; Mrs. Patterby, in "Chums"; Margery, in "Men and Women," and Wilbur's Ann, in "The Girl I Left Behind Me." In the last named her playing received most favorable comment.

She was married to De Wolf Hopper June 28, 1895, while she was playing Wilbur's Ann, becoming Mr. Hopper's third wife. A few weeks afterward, Della Fox becoming ill, Miss Hopper jumped into her part as Paquita, in "Panjandrum," and made of her first essay in the comic opera field a remarkable success. Thereafter she played with her husband, as Merope Mallow, in "Dr. Syntax"; Mataya, in "Wang," and created, in April, 1896, the part of Estrelda, in "El Capitan," by John Philip Sousa. The Hoppers had domestic difficulties, separated in 1898, and were divorced, Mr. Hopper marrying Miss Bergen. Thereafter Edna Wallace Hopper appeared in "Yankee Doodle Dandy," an extravaganza; with Lillian Russell, in a revival of "La Belle Helene," and in 1899-1900 with Jerome Sykes, in the extravaganza "Chris and the Wonderful Lamp," acting the rôle of Chris. The season of 1905-'06 she played in vaudeville. The fall season of 1906 she was a member of Lew Fields's company, opening at the Herald Square Theatre, New York, in "About Town." Her address is No. 863 Seventh avenue, New York.

HUNT, PHIL, manager, was born in Philadelphia in 1868. He began his theatrical career in 1880 with H. B. Mahn's Juvenile Opera Company. Engagements followed with various travelling and stock companies. In 1886 he became treasurer and business manager with Bennett and Moulton's companies, followed by engagements in a managerial capacity with Madame and Augustin Neuville, N. S. Wood, Joseph Callahan, Harry Lacy and for three seasons with H. C. Miner's and W. A. Brady's companies. In 1894 he directed the tour of Weber & Fields's "The Trolley Party," and in 1895 managed the tour of the Washburn Sisters in "Fortuna." Three seasons' association with Arthur C. Aiston followed, and in 1900 he managed the tour of Ben Hendricks in Jacob Litt's production of "A Yenuine Yentleman." In 1902 he bought from Mortimer Murdoch, the English playwright, "Down by the Sea" for the sum of $300 and it cleared a profit of $18,500 for Mr. Hunt in the following three seasons. In August, 1905, at the American Theatre, New York, he produced "Hearts of Gold," and the same season, in December, "A Crown of Thorns" at the Fourteenth Street Theatre. Mr. Hunt's later productions were "The Master Workman" and "An Outcast Wife."

ILLINGTON, MISS MARGARET (MRS. DANIEL FROHMAN), actress, was born in Bloomington, Ill., in 1881. Her maiden name was Maude Light. After studying dramatic art for two years in a Chicago school she made her professional debut in a small part in "The Pride of Jennico," with James K. Hackett's company. Subsequently she played the leading woman's rôle in that romantic drama. In 1902 she became a member of Daniel

Frohman's stock company at the Lyceum Theatre, New York. She afterward played a summer engagement as leading woman of the Richmond (Va.) stock company and played one season as leading woman with E. H. Sothern. In 1905 she created the leading rôle in "The Japanese Nightingale" at Daly's Theatre, New York, and in March, 1904, she played Henriette, in the all-star cast revival of "The Two Orphans." She was the creator of the part of Mrs. Leffingwell, in Augustus Thomas's comedy, "Mrs. Leffingwell's Boots," in November, 1905. She played the leading woman's rôle in "The Lion and the Mouse" in Chicago in 1906 and went to London with the company especially selected to present the Klein play there. On September 3, 1906, she appeared as Nina, the leading woman's rôle in Arthur W. Pinero's "His House in Order," at its first American production at Charles Frohman's Empire Theatre, New York.

Miss Illington's home is No. 159 West 70th street, New York.

IRVING, HENRY BRODRIBB, actor, eldest son of Sir Henry Irving, was born in London August 5, 1870, and educated at Marlborough and New College, Oxford, where he took honors in history. On July 26, 1896, he married Dorothea Baird, an actress, who came into prominence as creator of the part of Trilby. He was called to the bar in 1894, but never practised, preferring to follow his father's profession. When twenty-one he joined John Hare's company at the Garrick Theatre, London, appearing in "School," in 1891. He filled engagements under various managers and toured in the provinces with Ben Greet's company in 1895. He played Louis Roupell, in "The Tree of Knowledge," and Sir William Beaudevere, in "The Ambassador," with George Alexander, at the St. James's in 1896-'97. In 1902 he joined the company of Charles Frohman at the Duke of York's Theatre to play Orlando, in "The Twin Sisters," and Crichton, in "The Admirable Crichton." In 1905 he appeared as Hamlet at the Adelphi, and his performance was greeted with warm praise.

Mr. Irving is the author of "The Life of Judge Jeffreys," published in 1898, and a volume of criminal studies, entitled "French Criminals of the Nineteenth Century," published in 1901. His home is at Russell Mansions, Southampton Row, London.

IRVING, MISS ISABEL, actress, was born in Bridgeport, Conn., February 28, 1871. Soon after she left school, and without experience, even as an amateur, she was engaged by Rosina Vokes, and made her first appearance at the Standard Theatre, New York, as Ermyntrude Johnson, in "The School Mistress," in February, 1887. The following season she was engaged by Augustin Daly, and remained in his company six years, appearing as Oberon, in "A Midsummer Night's Dream"; Helen, in "The Hunchback"; Audrey, in "As You Like It"; Daisy, in "Nancy and Co."; Susan, in "A Night Off"; Pansy, in "The Great Unknown," and Faith, in "The Last Word." She played with the company in London, and also at the Vaudeville Theatre, Paris, where she appeared in Ada Rehan's part of Jo, in "The Lottery of Love."

While in London in 1894 Miss Irving resigned from the Daly company, and that fall she played Lady Noeline, in "The Amazons," under the management of Daniel Frohman. On the retirement of Georgia Cayvan, Miss Irving became leading woman of the old Lyceum Theatre Company, New York. While there she played in "The Case of Rebellious Susan," "The Prisoner of Zenda," "A Woman's Silence," "The Wife," "The Charity Ball" and "The Benefit of the Doubt."

In 1897 she was engaged by Charles Frohman to succeed Maude Adams as leading woman for John Drew, a place she occupied for several seasons, during which she played in "Rosemary," "A Marriage of Convenience," "One Summer Day," "The Liars" and "The Tyranny of Tears." She also appeared in several other Frohman productions, among them being "The Husbands of Leontine," "Self and Lady," "The Romanesques," "The Royal Rival," with William Faversham, and in "A Message from Mars," with Charles Hawtrey. She then was starred in "The Crisis," under the management of James K. Hackett. She played Louise, in the all star cast of "The Two Orphans."

IRWIN, MISS MAY (MRS. FREDERICK W. KELLER), actress, was born in Whitby, Ontario, Canada, in 1862, being the daughter of Robert E. and Jane Draper Campbell. When she was eight years old she was the soprano of the village church choir. She made her first stage appearance with her sister Florence at Daniel Shelby's Adelphi Variety Theatre, Buffalo, in December, 1875, the sisters singing duets. It is recorded that Florence fainted after they had done their first turn. At the suggestion of Mr. Shelby they adopted the name Irwin for stage purposes. Their combined salary was $30 a week. In 1877 the sisters were playing their first sketch, "On Board the Mary Jane," at a Detroit variety theatre. Tony Pastor saw them there and engaged them for his New York theatre, and they appeared for the first time in the metropolis on September 13, 1877. There they played the sketch "A Rural Stroll" for four years and played "leads" in the burlesques. They left Pastor's in 1884, and May Irwin was engaged by Augustin Daly. She made her first appearance at his theatre in Pinero's "Boys and Girls." She became popular as the creator of the rôle of Susan, in "A Night Off," and Lucy, in "The Recruiting Officer," and accompanied Mr. Daly's company twice on its tours abroad. In 1888 she returned to variety and became, with her sister, a member of the Howard Athenæum Company, Boston. At this time the Irwin sisters produced John J. McNally's first dramatic work, a sketch called "Home Rule." After appearing in H. Grattan Donnelly's "Fashions" she appeared as Helen Stockton, in "The Junior Partner," with Henry Miller, under the management of Charles Frohman; as Ophelia, in the burlesque "Poets and Puppets," and in Russell's "The City Directory." After an engagement with Peter Dailey in "A Country Sport" she for the first time became a star with "The Widow Jones," by John J. McNally, which ran through the season of 1895-'96. It was at this time that Miss Irwin began the coon song singing which has added so materially to her popularity. She got the idea through hearing negro servants singing rag time at a summer hotel. The season of 1896-'97 she again met with success as a star in "The Swell Miss Fitzwell," and the following season appeared in "Courted Into Court," "Kate Kip, Buyer," "Sister Mary," "The Belle of Bridgeport," "Madge Smith, Attorney," followed successively up to the season of 1905-'06, when she appeared in "Mrs. Black Is Back." She last appeared in "Mrs. Wilson, That's All."

JEFFRIES, MISS MAUD, actress, was born in Coahoma County, Mississippi, in 1870, and educated in Columbia, Tenn. When nineteen years old she obtained an engagement to play small parts in Augustin Daly's company in New York. Then Wilson Barrett, the English actor, engaged her for his London company. Her first London success was in "The People's Idol," at the Olympic Theatre. After that she played leading parts in Mr. Barrett's repertoire. She was the original Kate, in "The Manxman," and Ben My Chree, in Hall Caine's

adaptation of his novel "The Deemster." She was also the original Mercia, in "The Sign of the Cross," which she played with Wilson Barrett all over the world. She played Marianne in Beerbohm Tree's production of "Herod" at His Majesty's Theatre, London, in 1900. Since then she has made a tour of Australasia.

JANIS, ELSIE (ELSIE JANIS BIERBOWER), actress, and youngest star on the American stage, was born at Delaware, Ohio, March 16, 1889. Her parents were of English, Scotch-Irish and German ancestry. As a child of three years she began the imitations which have since placed her in a class by herself in that line of stage work. In her own words: "I began imitating everything, from animals to railroad trains." While she was living in Columbus she was taken to see James Neill, who was playing there with his own company. Being struck with the personality of the child, he arranged to make her a member of his company, and gave her her first part, that of the boy Cain, in "The Charity Ball." As Cain she made her first stage appearance December 24, 1897. Her parents had known President McKinley's family in Columbus, and while a guest at the White House at Christmas, 1899, she showed her ability as an entertainer to an audience composed of the President and his family, members of his Cabinet and Miss Janis's great-uncle, Senator Cockrell, of Missouri. Her talent for mimicry so impressed the President that he suggested a vaudeville stage career for her. His advice was followed, and in August, 1900, she made her first appearance on the vaudeville and New York stages. Edward E. Rice, who was conducting summer night concerts on the Casino Theatre roof, engaged her, and under the name of "Little Elsie" she was an instantaneous success. For the next three years she was a top liner in the chief theatres of the vaudeville circuit, her imitations of the voices, make-ups and mannerisms of various well known actors being the principal feature of her performances. In 1904 she was starred by Milton and Sargent Aborn in "The Belle of New York," thus becoming a star at the age of fourteen. Starring tours in "The Fortune Teller" and "The Duchess," which had been played by Alice Nielsen and Anna Held, respectively, followed. It was not, however, until the summer of 1905 that Miss Janis obtained her real chance in Broadway. Then the management of the New York Roof Garden selected her to head their summer players. Miss Janis seemed to catch New York at the psychological moment, and it was then that George C. Tyler, managing director of Liebler & Co., signed her. She opened under the Liebler & Co. management in "The Vanderbilt Cup" at the Broadway Theatre, New York, in the fall of 1905 and enjoyed there an entire season's run, an achievement without precedent at her age.

JANSEN, MARIE (MARIE JOHNSON), actress, was born in Boston, where she made her professional début in the Park Theatre September 13, 1881, in the "Lawn Tennis" company, then playing at the Bijou Theatre, New York. After that she played the waiting maid to the Countess, in "Olivette," and when the company went to Boston she was promoted to play the part of the Countess. In 1883 she joined the forces of Colonel McCaull and appeared in "The Beggar Student." That was her first real success. Mr. Aronson, of the Casino, in New York, heard her, and at once offered her a position in his company. In the spring of 1884 Charles Wyndham engaged her to create the title rôle in "Featherbrain" in London, which she played for eight months. Then she came back and was engaged as leading woman for Francis Wilson's comic opera company, a position which she retained for several years. In 1901 she organized a company of her own, with which she toured the country. Then she retired for two years. Her address is Winthrop, Mass.

JEFFREYS, MISS ELLIS (MRS. H. S. SKELTON), actress, was born in Ireland, being the daughter of the late Captain Jeffreys. She was first married to the Hon. Frederic Curzon, but this marriage was afterward dissolved, and she became the bride of Herbert Sleath Skelton, an actor. Miss Jeffreys's first appearance on the English stage was in light opera, in which she played small parts. That line of work did not satisfy her, and she abandoned it for comedy. She made an almost immediate success, and played leading parts in nearly all the West End theatres of London. In 1902-'03-'04 she played the leads with Harrison and Maude at the Haymarket Theatre, in London, and subsequently, in 1905, with Frederick Harrison. In 1904 she made a tour of the United States in company with her husband, Mr. Sleath, and achieved considerable success. In 1905 she again came to the United States, to play in a special production of "The Fascinating Mr. Vanderveldt." She opened the season of 1906-'07 in the United States in "The Dear Unfair Sex," at the Liberty Theatre, New York, which, proving a failure, was withdrawn. Later she played Kate Hardcastle, in a revival of "She Stoops to Conquer," with W. H. Crane as Old Hardcastle.

JEWETT, HENRY, actor, was born in Australia, but spent his boyhood in Dunedin, New Zealand. At the age of fifteen he had acquired a reputation as a public reciter. After working on a ranch as a cowboy for a time he became a clerk in the Bank of New Zealand. In 1879 Mr. Jewett made his first appearance on the stage as Ralph Waters, in an amateur performance of "Bitter Cold," in Dunedin. He made his first appearance as a professional in Wellington, New Zealand, April 1, 1880. After a year of stock work in Dunedin he toured New Zealand with Miss Louise Pomeroy. Then he went to Australia, opening as Clifford Armitage, in "The Lights o' London," in Ballarat, Victoria, December 26, 1882.

Mr. Jewett next supported George Darrell in Melbourne, and in 1884 joined Wybert Reeve's company in Adelaide. For the next seven or eight years he was leading man in many first class companies in Australia. In 1892 he came to this country and played his first part here as Charles Cashmore, in the one act play "My Uncle's Will," with the Stockwell Theatre Company.

In 1893 Mr. Jewett was leading man for Miss Julia Marlowe, playing the whole of her repertoire. The following season he was with Richard Mansfield. He created the part of Sergius, in George Bernard Shaw's "Arms and the Man," and with Miss Rose Coghlan he played in "Diplomacy." Mr. Jewett appeared as Bene-

dict Arnold, in a drama of the same name, on December 27, 1895, in New York, and his performance attracted much attention. He then was seen as Cassius, in "Julius Cæsar," and as Othello. The summer of 1896 Mr. Jewett organized a stock company in Kansas City, with himself as star, and supported by his wife, known on the stage as Miss Frances Hastings, whom he married in Sydney, Australia, in 1888.

Mr. Jewett was with Mr. Mansfield again in 1896-'97. He supported Miss Fanny Davenport in "Joan of Arc," and played Shakespearian parts in St. Louis in seasons following. He first appeared in the part of John Storm, in "The Christian," in Boston, March 6, 1899.

JONES, WALTER, comedian, was born in Springfield, Ohio, in 1872. When he was ten years old he ran away to join Robinson & Alexander's circus, serving an apprenticeship as a tumbler, and eventually rising to the dignity of a clown. He then became associated with the box office of the Grand Opera House, Cincinnati, and made his first appearance as an actor in a melodrama called "Genevieve" on a tour which terminated disastrously in Toronto. Working his way to St. Thomas, Mr. Jones joined the Howard Hall circus, which he left in the early 80's to play Passepartout in Imre Kiralfy's spectacle, "Around the World in Eighty Days." Four seasons with W. A. Mestayer's company followed, during which Mr. Jones played in "We, Us & Co.," "The Tourists" and "The Grab Bag." Following this he played Owen McFee in "Aunt Bridget's Baby," with George Monroe.

Soon afterward he ran a dramatic agency in Cincinnati and managed James Owen O'Connor for a short season. Then followed a season with "The United States Mail," after which, for two years, he acted the part of Snapper in "The Pulse of New York." It was in this part that he originated the tramp act which afterward brought him into prominence. He was playing at the Grand Opera House, Boston, when Edward E. Rice engaged him to play the King in "1492." In this, just four hundred years after the title date, Mr. Jones made his first great success, his tramp specialty making him famous throughout the long run of the extravaganza in New York. Mr. Jones then played William Tell in "Excelsior Jr." and one of the bailiffs in "The Lady Slavey." His next engagement was in "Gay New York." After that he made a popular character of Buffingsby Flash in "One Round of Pleasure."

Prior to 1900 Mr. Jones starred in a revival of "In Gay New York" at the Casino, New York, starred with Thomas Q. Seabrooke and Miss Edna Wallace Hopper in "Yankee Doodle Dandy," played in "The Man in The Moon" at the New York Theatre, New York, and in "The Gay Debutantes." After a season in vaudeville with Miss Norma Whalley he went to San Francisco in the summer of 1900 to play in an all star cast giving the Hoyt farces. Afterward he starred for two seasons in "The Chaperones," of which he was part owner with Frank L. Perley. After a season in George V. Hobart's "The Sleepy King" he appeared in

1905 in "The Girl and The Bandit." The season of 1905-'06 Mr. Jones starred in a vaudeville sketch with Mabel Hite.

He is a member of The Lambs, the Larchmont Yacht Club, The Green Room Club, the Chicago Automobile Club, the Vaudeville Comedy Club, the White Rats, the Eagles, F. O. E. and The Flying Squadron.

JONES, HENRY ARTHUR, playwright, was born in Brandborough, Bucks, England, September 29, 1851, being the son of Silvanus Jones, a farmer. He was educated at the village grammar school at Winslow, Bucks, and went into business life at Bradford, Yorkshire, when thirteen years old. He became a successful commercial traveller, but from the first time he entered a theatre, at the age of eighteen, and saw Miss Bateman, in "Leah," at the Haymarket, London, he was so fascinated with the stage that he devoted all his spare time to its study. When he was twenty-seven he deserted commercial life to become a dramatist.

His first play was a little piece called "It's Only Round the Corner," which was produced at the Exeter Royal Theatre in 1878. This was followed by "Hearts of Oak," "Elopement," "A Clerical Error," "An Old Master," "His Wife," "Cherry Ripe" and "A Bed of Roses." His first notable success was "The Silver King," written with Henry Herman, and produced at the Princess's Theatre, London, by Wilson Barrett, in 1882. Since then he has written "Saints and Sinners," produced in 1884; "The Middleman," 1889, and "Judah," 1890, for E. S. Willard; "The Dancing Girl," 1891; "The Crusaders," 1891; "The Tempter" and "The Bauble Shop," 1893; "The Masqueraders" and "The Case of Rebellious Susan," 1894; "The Triumph of the Philistines," 1895; "Michael and His Lost Angel" and "The Rogue's Comedy," 1896; "The Physician" and "The Liars," 1897; "The Manœuvres of Jane," 1898; "The Lackey's Carnival" and "The Princess's Nose," 1902; "Whitewashing" and "Joseph Entangled," 1903; "The Chevalier," 1904, and "The Heroic Stubbs," 1906.

Nearly all his plays have been produced in the United States. In August, 1906, his latest play, "The Hypocrites," was produced, for the first time on any stage, at the Hudson Theatre, New York. Mr. Jones personally superintended the rehearsals, and this was the first time a new play by a leading English playwright had its initial performance in the United States. Mr. Jones's home is No. 38 Portland Place, London, N. W.

JOHNSON, MISS MARION POLLOCK, actress, was born in Dubuque, Iowa. As a member of the Amateur Dramatic Club of Chicago she played in many amateur performances before appearing on the professional stage, on which she made her debut in Boston, July 8, 1901, with J. H. Gilmore. She next appeared in "The Price of Peace" at McVicker's Theatre, Chicago, as Sister Agnes and general understudy. In 1902 she played Patty Swain in "Richard Carvel," and the same season joined Amelia Bingham's company, playing a part in "A Modern Magdalen." After playing in "A Fool and His Money" in 1903 she replaced Olive May in William H. Crane's "The Spenders" company. In 1904 she played with the Bellows stock company, in St. Louis; in 1905 with the Bush Temple stock company in Chicago, and in 1906 with Proctor's stock company in New York. October 23, 1905, she created the part of Kate Roberts in the original "The Lion and The Mouse" company at the Lyceum Theatre, New York, and played the same part in the season of 1906.

KELLY, HARRY, comedian, was born in New York and made his first appearance on the stage at the age of seven years at the London Theatre there with the Alex Zanfretta Troupe of pantomimists. His next engagement was with the Niles, Evans, Bryant & Hoey Company, he being one of an act of boys known as the Big Little Four. The first part of consequence young Kelly essayed was that of the Bad Boy in "Peck's Bad Boy." Later he joined his stepfather, John T. Kelly, and Dan Mason who were playing in "The Tigers." Subsequently he played the role of the Policeman in "Evangeline," and was with Richard Golden in "A Barber Scrape." With John T. Kelly and Gus Williams he appeared in the farce "U and I" and later with John T. Kelly in "McPhee of Dublin." After gaining the popular favor in the musical review "Cook's Tours" at Koster & Bial's, New York, he played with Lillian Russell in "The American Beauty."

For the next three years he was one of the principal members of Klaw & Erlanger's "Jack and the Beanstalk" company, leaving it for "The Whirl of the Town" at the Casino, New York, in which as the bartender he again pleased the public, especially in his song "Roxianna Dooley." In the "Mam'zelle 'Awkins" company at the Walnut Street Theatre, Philadelphia, and the Victoria Theatre, New York, he made one of the chief successes of his career. Subsequently he was with James T. Powers in "The Messenger Boy," with the late Jerome Sykes in "The Billionaire," in "A Little of Everything" at the Aerial Gardens, New Amsterdam Theatre, New York, and in "Mother Goose." In 1905 he became a member of the Lew Fields Theatre Company in New York, playing in "It Happened in Nordland" and in the burlesque of "The Music Master." He next appeared in "His Majesty" and in the spring of 1906 created the role of Deacon Flood in "His Honor the Mayor," probably the best of his career. In August, 1906, Mr. Kelly signed a five years' contract with Alfred E. Aarons.

KELCEY, HERBERT (HERBERT LAMB), actor, was born in England October 10, 1855. As the eldest son of a county family, he was intended for the army, but he joined a provincial theatrical company and made his first appearance on the stage at the Theatre Royal, Brighton, in 1877, playing a small part in "Flirtation." After roughing it in the provinces for three years, he was engaged by Sir Augustus Harris, and created the part of Captain Lord Loverton, in "Youth," produced at the Drury Lane Theatre August 6, 1881. The following year he came to this country, making his American début at Wallack's Theatre, New York, as Philip Radley, in "Taken from Life," September 9, 1882. Mr. Kelcey also created the parts of Count Orloff, in "Diplomacy," and the Spider, in "The Silver King," in this country.

The seasons of 1884-'85 Mr. Kelcey was a member of the Madison Square company, New York, playing Cheviot Hill, in "Engaged"; Edward Warburton, in "Old Love Letters," and Philip Van Pelt, in "Our Society." The following year, as a member of the Wallack Stock Company, he played Colonel Tressidor, in "Harvest";

Lord Jura, in "Moths"; Mark Helstone, in "Harbor Lights"; Tom Coke, in "Old Heads and Young Hearts"; Major Barton, in "The Dominie's Daughter," and Joseph Surface, in "The School for Scandal."

In October, 1887, Mr. Kelcey became leading man in Daniel Frohman's Lyceum Stock Company, making his first appearance as John Rutherford, in "The Wife." He remained in that organization nine years, creating and playing many leading parts. In the fall of 1896 he supported Mrs. Leslie Carter, in "The Heart of Maryland," after which he became a star, playing for several seasons the rôle of Edward Fletcher, in "The Moth and the Flame," at the head of his own company, with Effie Shannon as his leading woman.

KELLERD, JOHN, actor, was born in Kensington, London, May 14, 1863. He was an orphan at the age of four, and at eight had learned to play the violin and piano. His stage career began January 10, 1879, when he played Polonius, in "Hamlet," at the King's Cross Theatre, London. He then accepted a place as leading man in the Lyceum Theatre in Stafford. From there he drifted into several provincial companies, and then obtained a London engagement at Sadlers' Wells Theatre. Another round of the English provinces followed, and then he was engaged, in May, 1883, for the company of the Boston Museum, and came to the United States to fill that engagement.

He afterward played with Daniel Bandmann and as leading man for William J. Florence and Frederick Warde. His first New York appearance was in "Held by the Enemy," August 16, 1886, in the rôle of Gordon Hayne. After the death of Florence he was engaged by Joseph Jefferson to play the part of Sir Lucius O'Trigger, in "The Rivals," the part which had been played so long by Florence. He appeared later with Henrietta Crosman, in "Sweet Kitty Bellairs," at the Belasco Theatre, New York, and with Mrs. Fiske, in "Leah Kleschna."

KENDAL, EZRA, actor, was born on a farm in Allegany County, New York, in 1861. He began life as a printer in Olean, N. Y.; then, going to New York, he became a reporter on "The New York Herald" for a time, and then on "The Olean Times." He made his first appearance as a professional actor at Elizabeth, N. J., in the farce "That Rascal Pat," on St. Patrick's Day, 1880. After that he supported Lillian Cleves-Clark, in "Only a Farmer's Daughter," getting a salary of $4 a week and expenses. Mr. Kendal made his first hit in "Wanted, a Partner," at Rankin's Third Avenue Theatre, New York, after which he wrote and produced "We, Us & Co.," and became a star. He starred eleven years in his farce "A Pair of Kids." More recently Mr. Kendal starred in "The Vinegar Buyer."

KENDAL, WILLIAM HUNTER (GRIMSTON), actor, was born in London December 16, 1843. At the age of eighteen he entered the dramatic profession as a member of the old Soho stock company of London, which at that period included Ellen Terry and David James. He went to Glasgow, Scotland, in 1862, where he remained, as a member of the Theatre Royal Company until 1866, supporting such stars as Mr. and Mrs. Charles Kean, Helen Faucit and G. V. Brooke. At the end of 1866 he made his first appearance in London at the Haymarket in "A Dangerous Friend." He married Miss Madge Robertson August 7, 1869, and the remainder of his theatrical career is prac-

tically identical with that of his wife. He is a member of The Junior, Carlton, Garrick, Beefsteak, Arts and Cosmopolitan clubs, London.

KENDAL, MRS. (MRS. W. H. GRIMSTON), actress, was born at Cleethorpes, Lincolnshire, March 15, 1849, being the daughter of Mr. and Mrs. J. W. Robertson, both of whom were actors, and the sister of T. W. Robertson, the author of "Caste," "School" and "Ours." Her first public appearance was at the old Marylebone Theatre in "The Struggle for Gold." For a long time she played children's parts in pantomime and made her debut as an adult as Madge Robertson at the Haymarket, playing Ophelia to the Hamlet of the late Walter Montgomery in 1865. An eighteen months' tour in the English provinces followed, and in 1867 she returned to London and appeared in "The Great City" at Drury Lane. The following year she came into prominent notice by her performance of Blanche Dumont, in "A Hero of Romance," at the Haymarket. She remained there for seven years, creating the principal parts in a series of successful pieces by W. S. Gilbert, including "The Palace of Truth," "Pygmalion and Galatea," "Broken Hearts" and "The Wicked World." Two of her greatest triumphs were Lady Orman, in "Peril," and Dora, in "Diplomacy," at the Prince of Wales's Theatre in 1876.

The Kendals entered into a partnership with John Hare in the management of the St. James's Theatre, which continued from 1877 to 1888, during which time they produced many successful plays. In 1889 Mr. and Mrs. Kendal made their first tour of the United States and Canada under the direction of Daniel Frohman. It was phenomenally successful, and was repeated annually for five years. Since then they have made several provincial tours and played several seasons in London. The Kendals were married August 7, 1869. Their London address is No. 12 Portland Place.

KEITH, BENJAMIN FRANKLIN, owner of vaudeville theatres, was born in Hillsboro Bridge, N. H., of Scotch and French parentage. Until he was eighteen years old he was content with the life of a farm boy and a "deestrick" school education. He saw a performance of Van Amburgh's circus at that time, and it so impressed him that the farm was no longer to his liking. He started out as a circus worker, and was associated in those early days with Bunnell's and Barnum's museums, in New York, and with the circuses of Forepaugh and Batcheller & Doris. He finally ventured into the show business as a proprietor, and followed it with varying success until 1885. On July 6 of that year Mr. Keith founded and began the continuous performance plan now known as vaudeville. Mr. Keith himself ascribes the idea to the fact that he saw in a dream people singing and dancing continually on a stage. He was then part owner of the Gaiety Musee, in Boston, and he saw financial disaster coming. The dream seemed to him an inspiration when he recalled it later at a time when he was seeking some way out of his difficulties. He went to work, evolved his plan and put it into operation. The first day the receipts increased just $50.

The success of the plan exceeded his most sanguine expectations, and in 1886 Mr. Keith leased the Bijou Theatre, adjoining the Gaiety. He branched out, and year by year built or leased theatres for vaudeville performances until, in 1905, he had, in addition to two Boston theatres, houses in Providence, R. I.; Pawtucket, R. I.; Philadelphia, Cleveland, Columbus, Ohio; Portland, Me.; Manchester, N. H.; Lowell, Mass.; New York, and London, England. In June, 1906, Mr.

Keith and F. F. Proctor, his chief competitor in the vaudeville field, who also had theatres in various cities, including New York, joined forces and formed the Keith & Proctor Amusement Company. This was the beginning of what is now called the Vaudeville Trust, for a few weeks later the United Booking Office of America, headed by Messrs. Keith and Proctor, was formed, with the control of more than one hundred vaudeville houses in the Eastern and Western cities. Mr. Keith's home is in Brookline, Mass. He is the owner of the steam yacht Courier.

KELLY, JOHN T., Irish comedian, was born in Boston, Mass., August 26, 1855. He attended the public schools until he was fourteen years old, in the mean time doing clog dancing for the amusement of his companions. His first public appearance was under the management of M. B. Leavitt, with whom he made a six months tour through the Eastern States and Canada. At the close of this engagement he adopted white face and low comedy parts and joined Jennie Kimball's comedy and burlesque company. While with this organization his parents induced him to abandon the stage, and he was apprenticed to a clothing cutter. He devoted one year to this trade, and then threw away the tape measure in disgust and joined "The Mocking Bird Serenaders" in Bangor, Me. In 1870 he made his firs appearance in vaudeville, in Buffalo. The following year he became a favorite at Tony Pastor's Theatre, New York, in Irish character changes. He formed a team with Thomas J. Ryan, known as Kelly and Ryan, which was dissolved in 1885, and Dan Mason, the German comedian, then became his stage partner. Afterward he joined with Gus Williams, the German comedian, and starred with him in "U and I." He afterward appeared in "Roger McFee." He was also with the Weber & Fields forces. The season of 1906 he played a sketch in vaudeville houses.

KERKER, GUSTAVE, composer and musical director, who filled that post for many years at the New York Casino, was born in Westphalia, Germany, February 28, 1857, of a family of musicians. He came to this country in 1867 and settled in Louisville, Ky. When little more than sixteen years old he first conducted an opera, Weber's "Der Freischutz," and later he became leader of the orchestra of a Louisville theatre. In 1879 he composed his first opera, "Cadets," the libretto being written by Morris Warner. Then he went to New York, and joined E. E. Rice in the production of "Orpheus and Eurydice," at the Bijou Opera House. He retained the position of director at the Bijou until 1888, when "The Pearl of Peking" was produced, nearly all of the music of which he composed. Then he transferred his services to the Casino, his first production there being "The Brigands," of which most of the music was original with him. He is the author of the music of "Castles in the Air" and "The Belle of New York," and hundreds of similar pieces.

KIDDER, MISS KATHRYN (MRS. LOUIS K. ANSPACHER), actress, was born in Newark, N. J., but her home is in Evanston, Ill., where her grandfather was President of the University. Her father was Colonel H. M. Kidder, a member of the Chicago Board of Trade. Her first real professional work was done in New York, at the old Union Square Theatre, where, in 1888, she appeared as Wanda, in Frank Mayo's production of "Nordeck." After that she played Rachel McCreery, in William Gillette's "Held by the Enemy."

at the Star Theatre, Broadway and 13th street, New York. After that she toured in legitimate repertoire with Joseph Haworth. Her next appearance was as Dearest, in "Little Lord Fauntleroy," at the Broadway Theatre, New York. Then she purchased the American rights of "Sans-Gêne" and presented it at the Broadway Theatre, where it achieved a decided success and was continued for a long run. She toured with this French play for three years. After this she became a star under the management of Wagenhals & Kemper.

Miss Kidder was married in October, 1905, to Louis K. Anspacher.

KLEIN, CHARLES, playwright, was born in London, England, January 7, 1867, and educated at the North London College. He was connected with the stage for many years before writing his first play, which was called "A Mile a Minute." His next play, "By Proxy," attracted considerable attention, and he has since scored many successes. His best known plays are "A Paltry Million," "The District Attorney," "Heartsease," "The Charlatan," "El Capitan," a comic opera; "The Honorable John Grigsby," "Dr. Belgraft," "A Royal Rogue," "The Cipher Code," "The Auctioneer" and "The Music Master," both written for David Warfield; "Mr. Pickwick," a comic opera written for De Wolf Hopper; "Red Feather," also an opera; "The Lion and the Mouse," which enjoyed a phenomenal run at the Lyceum Theatre, New York, and "The Daughters of Men," produced in the fall of 1896. Mr. Klein married Lillian Dankwert.

Mr. Klein's home is No. 154 West 77th street, New York.

KNOTT, MISS ROSELLE (MRS. THOMAS KNOTT), actress, was born Agnes Roselle in Hamilton, Ontario, in 1870. The Roselles were among the early pioneers of Canada, her grandfather having fought in the War of 1812, and carried the tidings of peace at Stony Creek. When in her early teens Agnes Roselle saw "As You Like It" with Modjeska as Rosalind. From that moment she determined that she would one day speak the lines of that part. She had played leading rôles in many amateur performances, when one day a travelling company was threatened with disaster in her native town through the illness of one of its members. Miss Roselle stepped into the breach, and her success was instantaneous. Soon afterward she joined a company at Halifax.

When she was nineteen years old Miss Roselle was married to Thomas Knott, a Canadian, assuming the stage name of Roselle Knott. Two children were born of this marriage, Thomas Knott, Jr., and Viola Knott. Miss Knott's first rôle of importance was in Steele Mackaye's drama "Paul Kauvar." Augustus Pitou then engaged her for three years, presenting her first in the rôle of Nourmale, in "The Cherry Pickers." An engagement with Richard Mansfield followed, in whose company she played all the leading rôles. She played in Robert Mantell's company for a season, and subsequently won success as Lygia, in the original production of "Quo Vadis." The next season she played the Empress Josephine, in "More Than Queen," and then Katinka, in Clyde Fitch's "A Modern Magdalen." This was followed by two seasons in "When Knighthood Was in Flower," after which she toured for a season in "Cousin Kate." The season of 1905-'06 she again starred as Mary Tudor, in "When Knighthood Was in Flower," playing fifty weeks. The fall of 1906 Miss Knott starred in the title rôle in "The Duchess of Devonshire," a play written for her by Mrs. Charles A. Doremus.

LACKAYE, WILTON, actor, was born in Loudoun County, Virginia, in 1862. He was educated for the priesthood and spent two years at college in Ottawa and four years at Georgetown University, Washington, D. C. He had received his nomination for the propaganda at Rome and his passage was booked for Havre, when he went to the Madison Square Theatre, New York, one night to see a performance of "Esmeralda." At its end he told his father, who was with him, that he intended to be an actor instead of a priest. He returned to Washington, and while studying law there became president of the Lawrence Barrett Dramatic Association, with which he appeared in many amateur performances. He obtained an introduction to Lawrence Barrett, and in 1883 made his first appearance on the professional stage in Mr. Barrett's company at the Star Theatre, New York, his rôle being that of one of Paolo's friends in a production of "Francesca da Rimini." His most important part while with Mr. Barrett was that of Salarino, in "The Merchant of Venice." After playing in stock in Dayton, Ohio, with the Carrie Swain company, and in "May Blossom," he joined Fanny Davenport's company in 1886, supporting her as Claudio, in "Much Ado About Nothing," and playing in "Fedora" and "As You Like It."

In 1887 Mr. Lackaye came into prominence by his portrayal of Robert Le Diable in the production of "Allan Dare" at the Fifth Avenue Theatre, New York, and attracted still more commendation the same year by his playing of Leo in William Gillette's version of "She" at Niblo's Garden. His Gouroc, in "Paul Kauvar," followed, and his substantial success in this was repeated as Saviani with Rose Coghlan in "Jocelyn" at the Star Theatre, New York. In 1889 he played Don Stephano with Minnie Maddern in "Featherbrain" at the Madison Square Theatre, New York, and Haverhill, in "Shenandoah," and Gilchrist, in "Bootles' Baby," followed. Augustin Daly then engaged him, and at Niblo's Garden he appeared as De Noirville in "Roger La Honte" in 1899 with William Terriss and Jessie Millward, and at Daly's Theatre as O'Donnel Don in "The Great Unknown," also in 1899.

After leaving Mr. Daly he appeared as Sir Barton, in "My Jack"; the Russian, in "Colonel Tom"; Latour, in "The Dead Heart"; Jack Adams, in "Money Mad"; Barillas, in "The Pembertons"; Jim Currie, in "The Canuck"; the title rôle in "Dr. Bill" and W. A. Brady's production of "Nero" (1890-'91), and Steve Carson, in "The Power of the Press." He then went to London, and for a short time played with the St. James's Theatre company. Returning to this country, he joined Charles Frohman's stock company, appearing in it in 1892 as King Louis, in "Pompadour"; Perrin, in "Mr. Wilkinson's Widows," and Jefferson Stockton, in "Aristocracy." He was next engaged by A. M. Palmer for his stock company, and enacted leading rôles in "Lady Windermere's Fan," "The Dancing Girl," "Saints and Sinners," "Alabama," "Jim the Penman," "Woman's Revenge," "The American Heiress," "The Price of Silence," "The Transgressor," "New Blood," "The New Woman" and "The District Attorney." In 1895 he made one of the greatest successes of his career in the creation of Svengali, in "Trilby."

In 1896 he played the title rôle in Charles Klein's "Dr. Belgraff," and in 1897

that in Theodore Burt Sayre's "Charles O'Malley." In 1899 he played Reb Shemuel in Israel Zangwill's "Children of the Ghetto," both in New York and London. He was the Petronius of "Quo Vadis" in 1900; played the leading man's rôle in Augustus Thomas's "Colorado" in 1901-'02, and was in the east of Amelia Bingham's production of "A Modern Magdalen" in 1903. He made another marked success as Curtis Jadwin in W. A. Brady's production of "The Pit," a dramatization of Frank Norris's novel, which ran from 1903 to 1906. The fall of 1906 he appeared as Jean Valjean in "The Law and the Man," a dramatization of Victor Hugo's "Les Miserables."

Mr. Lackaye married Miss Alice Evans September 25, 1896.

LAMSON, ERNEST, actor, was born in Illinois. He began his professional career in 1892 with Walker Whiteside, playing comedy and character parts. The next two seasons he appeared in "Edgewood Folks." He next supported James A. Herne and Stuart Robson, and played several seasons in stock companies, making successes as Captain Merryweather, in "The Lottery of Love"; Spettigue, in "Charley's Aunt"; Dabney, in "All the Comforts of Home"; Kershaw, in "Jane," and Knowlton, in "The Lost Paradise." The season of 1899-1900 he created the eccentric juvenile part of Lem Yarrington, in David K. Higgins's comedy "Darius Green," later called "Up York State." He was the Lonny Bowles in "Caleb West," and the David Higgins, in "At Piney Ridge." He then originated the part of Lem Dunbar, in Arthur Sidman's "York State Folks." He then became a star and toured the country successfully in a country comedy drama, "Young Tobe Hoxie," of which he is the author. The season of 1905-'06 he was the Dave Lacy of Paul Armstrong's "The Heir to the Hoorah."

He is the author of several plays, including "Found in the Rockies" and "Young Tobe Hoxie."

LANGTRY, MRS. LILY (MRS. HUGO GERALD DE BATHE), actress, was born on the Island of Jersey, in the English Channel, in 1852. She was the daughter of the Rev. W. C. E. De Breton, dean of Jersey. When she was only sixteen years old she was married to Edward Langtry, a wealthy English merchant. His wealth and her father's social standing gave her entrance into English society, her beauty making her the recognized belle, and her close personal friendship with the Prince of Wales, now King Edward, made her famous. When she decided to go on the professional stage in January, 1882, the Prince and all his "set" attended her first appearance at the Haymarket Theatre. It was a great social event. Her first part was Blanche Haye in "Ours," and she subsequently played Kate Hardcastle in "She Stoops to Conquer." From a society leader Mrs. Langtry quickly developed into an accomplished actress and an astute manager, with a keen eye on box office results. In the first six years of her professional career it is said that she accumulated a fortune of about half a million dollars touring America and the English provinces. Her principal parts were Rosalind in "As You Like It," Cleopatra, Esther Sandraz, Lady Clancarty and the leading role in Sydney Grundy's "The Degenerates."

Nearly twenty years ago Mrs. Langtry foreswore her allegiance to the Queen of England, the friendship of whose eldest son had brought her fame and fortune, and became an American citizen. She bought a large ranch in California and spent much of her time in this country. At one time she had a summer cottage in Long Branch, N. J., where she entertained lavishly, but in Bohemian fashion. Under her

own management she made several tours of the world, playing in the principal English speaking cities of every continent. Both she and her husband obtained divorces, she in America and he in England. In 1897 Mr. Langtry died, a poor and broken down man. Two years later Mrs. Langtry married Hugo Gerald de Bathe, eldest son of Sir Henry de Bathe, Bart., a man nearly a quarter of a century her junior.

Mrs. Langtry at one time owned a large racing establishment at Regal Lodge, Newmarket, England, racing under the name of "Mr. Jersey," her most famous horse being Merman, which won many of the English classic races. Her latest, most successful play was "Mrs. Dering's Divorce," by Percy Fendall. In the season of 1905-'06 she played repertoire, with her own company, in South Africa.

LANE, MISS CLARA (MRS. J. K. MURRAY), actress and singer, was born in Ellsworth, Me., but was taken to Boston, Mass., while a baby and regards that city as her home. After being graduated from the Dearborn School, she studied music under John Hodgdon and Signor Oliveri. After church and amateur work, Miss Lane made her first professional appearance in 1884, in "Virginia," with the Bijou Opera Stock Company. The next two seasons she was with Hoyt's "Rag Baby" and "Tin Soldier" companies, after which she joined the Conried Opera Company, opening at the National Theatre, Washington, in "Nanon," and afterward playing Fiamette, in "The Mascot," and Nina, in "A Night in Venice." Her next engagement was with E. E. Rice, in "The Corsair," in 1887. She then sang the prima donna part in "The Pearl of Pekin." Next followed four years with the Carleton Opera Company as prima donna. During this engagement Miss Lane became the wife of John K. Murray, whom she supported in "Glen da Lough," an Irish drama, produced in Boston in 1892-'93. The Murray-Lane Opera Company was then formed, and successfully toured the West. During the illness of Lillian Russell, in 1895, Miss Lane took her part in "The Tzigane." She then joined the Castle Square Opera Company, an organization with which she has several times been associated. In addition to singing in opera companies, of recent years Miss Lane has appeared with her husband in operatic selections in vaudeville houses.

LAUGHLIN, MISS ANNA (MRS. DWIGHT VAN MONROE), actress, was born in Sacramento, Cal., October 11, 1885. Her first stage appearance was as Arthur May, a child part, in "Rosedale," at the Grove Street Theatre, San Francisco, September 12, 1892. After a season as Little Eva with Peter Jackson and "Parson" Davies in an "Uncle Tom's Cabin" company, she played Suzanne La Ronke, in "Roger La Honte," at the Stockwell Theatre, San Francisco, and another season with the same "Uncle Tom's Cabin" company. She next created the rôle of Marjorie, in Arthur C. Sidman's "A Summer Shower"; starred in "Little Lord Fauntleroy," and created the part of Blind Ruth, in "A Man Without a Country," at the American Theatre, New York.

After a season as Editha, in "Editha's Burglar," she appeared for three years in vaudeville, giving imitations of Mrs. Leslie Carter, and played two years with the Wilbur Opera Company. She created the soubrette rôle on the Casino roof, New York, in "The Casino Boy," and was the leading soubrette in "The Belle of Bohemia" in London and America; Roxana Rocks, in "The Casino Girl," and soubrette with Dan Daly, in "The New Yorkers." For three years she was Dorothy, in "The Wizard of Oz," this rôle being one of her most marked successes. The

rôle of Bonnie, in "The Land of Nod," was followed by two months in vaudeville in New York and the rôle of Dolly Dainty, in "His Majesty," at the Majestic Theatre, New York. Miss Laughlin was married July 12, 1904, to Dwight Van Monroe, a New York jeweller.

LAWRENCE, GERALD, actor, was born in England, and made his first appearance as a member of F. R. Benson's company, playing Shakespearian repertoire. He made a tour of South Africa with Lillian Braithwaite, a well known actress, who was his first wife. This marriage was afterward dissolved. Mr. Lawrence was for a time a member of Beerbohm Tree's company, at His Majesty's Theatre, London, and he then became leading juvenile man with Sir Henry Irving, remaining in the company until the death of the famous English actor. On May 20, 1906, Mr. Lawrence married Fay Davis, the American actress, in Boston. The fall season of 1906 Mr. Lawrence was seen in "The Dear Unfair Sex," in support of Ellis Jeffreys, in New York.

LAWRENCE, MISS LILLIAN, actress, was born in Alexandria, Va. Her early life was spent in San Francisco, where, as a child, she made her first appearance on the stage as the Queen's Knight, in the living chess game, which was a feature of the comic opera "The Royal Middy," at the Bush Street Theatre. Until she was sixteen years old she sang in light opera at the California Theatre with Emily Melville. Then for two years she was in a stock company in Oakland, Cal. She made her first appearance in New York in 1892, supporting Hortense Rhea. After a summer stock season in Dayton, Ohio, she played Henrietta, in "The Two Orphans," with Kate Claxton.

Engagements in New York with Minnie Seligman, in "Lady Gladys," at the Madison Square Theatre, and with Katherine Clemmens, at the Fifth Avenue, in "Mrs. Dascott," were followed by tours in "In Old Kentucky" and in Carrie Turner's company. The following year she appeared in "The Crust of Society," under the management of Charles Frohman. She then played Shakespearian parts with Thomas W. Keene. On May 3, 1897, Miss Lawrence began an engagement with the Castle Square Stock Company, in Boston, which lasted many seasons and during which she played more than one hundred leading parts. The summer of 1906 she was at the Globe Theatre, Boston, at the head of a stock company.

LENNON, NESTOR FORBES RICHARDSON, actor, was born in Richmond, Va., in 1863. He studied acting at a college of oratory in New York, and made his first appearance there as an amateur in 1879, playing a small part in "Antony and Cleopatra." His first professional engagement was with Lawrence Barrett, when he was only seventeen years old, his first part being the Messenger, in "Othello," at Des Moines, Iowa. The same year, 1881, he played in "Othello" with Booth and Barrett at the Academy of Music, New York. His first principal part was Henry Marston, in "The Professor," at the Madison Square Theatre, New York, in 1883. His first pronounced success was as Anthony March, in "Called Back," at the Fifth Avenue Theatre, New York, under the management of A. M. Palmer.

Other parts in which Mr. Lennon has been successful are Ruby Darrell, in "Hearts of Oak"; Mike Hampton, in "The Minute Men"; Lord Clifford, in "Jack Cade"; Iago, in "Othello," under James Collier's management; Prince Ferdinand,

in "The Tempest," at McVickers's Theatre, Chicago; Max de Lieussiers, in Sardou's "Exiles"; the Artist, in "The Noble Rogue," with Steele Mackay, in Chicago, and afterward in the same play, renamed "Money Mad," at the Standard Theatre, New York. He played Rudolph in the revival of "The Black Crook," at the New York Academy of Music, and has since played hundreds of leading parts. The season of 1905-'06 he starred in a repertoire of such plays as "When We Were Twenty-One," "My Partner" and "Hearts Aflame." He is expert at boxing, swimming and horseback riding.

LEMOYNE, MRS. SARAH COWELL, actress and elocutionist, was born in New York, and made her first professional appearance, in 1878, at the Union Square Theatre there, in A. M. Palmer's stock company, playing in "The Two Orphans," "French Flats," "The Banker's Daughter," "Mother and Son," "A False Friend" and other plays. She stayed with this organization three seasons, and then decided that her field was that of the reader and elocutionist, gaining especial distinction as an interpreter of Robert Browning. In 1884 she visited England, and was successful as a reciter and reader. Returning to the American stage, Mrs. Lemoyne made a remarkable success in the part of the Dowager Duchess de Coutras, in Henri Lavedan's comedy "Catherine," and also as Mrs. Lorimer, in "The Moth and the Flame." In 1899 Mrs. Lemoyne starred in "The Greatest Thing in the World," by Harriet Ford and Beatrice De Mille. The following year she played the Queen in Browning's tragedy "In a Balcony," Otis Skinner being the Norbert and Eleanor Robson the Constance.

In 1888 Sarah Cowell was married to the late William J. Lemoyne, and has since used her married name upon the stage.

LEWIS, FREDERICK, actor, was born in Oswego, N. Y., February 14 1873, being the son of James L. and Jeanette Virginia Lewis. His first appearance on the professional stage was in 1891. For three or four years thereafter he played with various road companies, and later became a member of the Lyceum Stock Company, New York, playing in "When a Man's Married," a curtain raiser to "The First Gentleman of Europe." After a season in "The Prisoner of Zenda" he played Charley Underholt, in "My Friend from India," and Lieutenant Telfair, in "The Heart of Maryland." A season with George Fawcett as leading juvenile man of his Baltimore Stock Company led to his becoming leading man for two seasons, in one of which, with Mary Shaw as star, part of the company gave a series of matinees of Ibsen's "Ghosts" at the Manhattan Theatre, New York, Mr. Lewis playing the part of Oswald Alving. The matinees were also given at Mrs. Osborn's Play House, New York.

Mr. Lewis next appeared as Orlando, in "As You Like It," supporting Henrietta Crosman; starred in a dramatization of the life of Edgar Allan Poe, called "The Raven," and appeared at the Knickerbocker Theatre, New York, as Professor Arnold Rubek, in Ibsen's "When We Dead Awake." In the mean time he played in summer stock companies in Rochester and New York. The season of 1905-'06 he was leading man with E. H. Sothern and Julia Marlowe, playing Mercutio, in "Romeo and Juliet"; Bassanio, in "The Merchant of Venice"; Duke Orsino, in "Twelfth Night"; Don Pedro, in "Much Ado About Nothing," and Horatio, in "Hamlet." He was engaged for the following season in the same capacity. He is a member of The Lambs and The Players and is fond of all out-of-door sports.

LEVEY, MISS ETHEL (MRS. GEORGE M. COHAN), comedienne and dancer, was born in San Francisco, November 22, 1880. She appeared in amateur theatricals from the time she was eight years old, as an elocutionist and pianist. She made her professional debut at the Columbia Theatre, San Francisco, New Year's Eve, 1897, with Hoyt's "A Milk White Flag," in a coon song specialty. Her first popular success was made at a Sunday night concert at Weber & Fields's Music Hall, New York. It led to an engagement in Koster & Bial's Music Hall, New York, which lasted for twenty weeks, after which she signed with Weber & Fields.

The first season Miss Levey entered the vaudeville field she appeared with a company headed by Joe Hart and Carrie De Mar. She next joined the Hyde & Behman Specialty Company, to be with George M. Cohan, whom she had married the previous summer. She has appeared in all of George M. Cohan's successful productions up to the present time, her successes in "Running for Office," "The Governor's Son," "Little Johnny Jones" and "George Washington, Jr.," having been pronounced. The summer season of 1906 Miss Levey was seen as Mrs. Dickey Dickson, the runaway's wife, in her husband's comedy "The Governor's Son," at the New Amsterdam Theatre Roof Garden, New York. Mr. and Mrs. Cohan have one daughter, Georgia Ethelia Cohan, who is six years old.

LIPMAN, MISS CLARA (MRS. LOUIS MANN), actress, was born in Chicago. She made her first appearance on the stage in Kiralfy's "The Bat Catcher." She next played the ingenue rôle in Madame Modjeska's production of "Odette," and created the leading woman's part in "Incog," under the management of the late A. M. Palmer. She afterward played leading juvenile parts with Mitterwurzer, the German star, in Chicago. Becoming the wife of Louis Mann, the comedian, she starred with him in "The Laughing Girl," "The Strange Adventures of Miss Brown" and "The Telephone Girl," and created the part of Julie Bon Bon, in "The Girl from Paris," making her greatest success in that rôle. She afterward starred in many musical comedies with her husband. The season of 1905-'06 they starred in a comedy called "Julie Bon Bon," written by Miss Lipman.

Miss Lipman's New York address is No. 310 West 101st street.

LESTER, MISS KATE, actress, was born in Shouldam Thorpe, Norfolk, England. One of her ancestors, Sir William Butts, was physician to King Henry VIII, and appears as one of the characters in Shakespeare's "King Henry VIII." His portrait, painted by Holbein, now hangs in the National Gallery at London. Miss Lester made her first stage appearance, after a year's study with Dion Boucicault, in "Partners" at the old Madison Square Theatre, New York, with the Madison Square Stock Company, when Alexander Salvini was its leading man. She afterward played Ruth Rolt in Pinero's "Sweet Lavender," under

the management of Charles Frohman. Her continued successes in minor parts led to her engagement as his leading woman by Richard Mansfield in 1891, and she continued to support him for the two following years. The next year she was with Marie Burroughs on her starring tour. There followed three seasons with William H. Crane, two with Mary Mannering and one with Julia Marlowe. In 1905 Miss Lester played with John Drew's company in "The Duke of Killicrankie." In 1906 she appeared with the "Brown of Harvard" company, at the Princess Theatre, New York.

LUBY, MISS EDNA, actress and mimic, was born in New York in 1884, and was taken to London by her parents when a baby. She was educated in England, and first attracted attention by mimicking her schoolfellows. When she was ten years old she began to study for the stage, taking lessons in elocution from Genevieve Ward, the famous actress. Returning to this country, she made her first appearance, when she was sixteen years old, at the Garden Theatre, New York, as Dorothy Woodberry, in "Hearts Are Trumps," produced in 1900 by Charles Frohman, and after a little while, having understudied the part, she played Dora, the principal rôle. She continued under the management of Charles Frohman the following three seasons, and made her first conspicuous success in the part of Estelle, in "The Two Schools," at the Madison Square Theatre, New York, taking the place of the leading woman.

After playing in "To Have and to Hold" and "The New Clown," Miss Luby went into vaudeville, appearing at Tony Pastor's Theatre, New York. She was with Fritzi Scheff, in "Babette," for a season at the Broadway Theatre, New York, and she then went into vaudeville again, giving her well known imitations and appearing at all the Keith & Proctor and Percy Williams houses. Miss Luby is under engagement to appear at the Palace Theatre, London, and on her return will star in a musical comedy which has not yet been selected, under the management of a well known firm. Miss Luby's New York address is No. 2610 Broadway.

LOFTUS, MISS CECILIA (MARIE CISSIE), actress, was born in Glasgow, Scotland, in 1876, being the daughter of Marie Loftus, a well known English vaudeville singer and dancer. Miss Loftus was educated in convent schools in England, and in one of them played Ariel, in a performance of "The Tempest." She showed such extraordinary talent for mimicry when she was only fifteen years old that she was taken from school and, as Cissie Loftus, put at

the head of the bill at the Oxford Music Hall, London, where her imitations of well known actresses caused her almost immediately to become a star. After a brief season in musical comedy, at the Gaiety Theatre, Miss Loftus again returned to vaudeville. In 1896 she broke her professional engagement and eloped with Justin Huntly McCarthy, the novelist and son of a leader of the Irish party in the English House of Commons. The marriage did not prove a success, and they were divorced in the United States some years later.

In 1898 Miss Loftus appeared in "The Children of the King," with Martin Harvey, at the Court Theatre, London. The following year she again abandoned the legitimate stage and went to the United States, giving her imitations at the vaudeville houses. She afterward appeared in New York in comedy under the management of Charles Frohman, with such success that she was engaged by the late Sir Henry Irving as successor to Ellen Terry, and with him she played Marguerite, in "Faust," at the Lyceum Theatre, London, in 1903. The following season she was starred by Mr. Frohman in this country. In 1905 she played Peter Pan, at the Duke of York's Theatre, London.

LYONS, MISS GRETCHEN (MRS. LUCIUS HENDERSON), actress, was born in India, where her father, the late Edmund D. Lyons, a well known actor, and his wife, a dancer known on the stage as Jeanette Thompson, were fulfilling an engagement. As a baby she was taken to England, and made her first appearance on the stage there when only six months old. When three years old she acted the child in "Deacon Brody," in which the late E. J. Henley starred in this country. She appeared in the drama called "Human Nature," but known in this country as "In the Soudan," on its first production at Drury Lane Theatre, London, and she also played the title rôle in "Jack in the Box." About 1890 she came to this country with her father, and has since played in the companies of Richard Mansfield, J. K. Hackett, Kyrle Bellew, Otis Skinner, etc. She made one of her greatest successes in the farce "The Mysterious Mr. Bugle" on its production in Chicago.

MACDONALD, MISS CHRISTIE (MRS. W. W. JEFFERSON), light opera prima donna and soubrette, was born in Boston, and when in her teens played several small parts in summer companies in that city. Her first professional engagement was with Pauline Hall, in 1892. Francis Wilson then offered her a place in his company, and she played small parts in "The Lion Tamer" and "The Merry Monarch," also being understudy to Lulu Glaser. In the season of 1893 Miss MacDonald played Marie throughout the run of "Erminie," and occasionally Javotte. The season of 1894-'95 she played Bob, the valet, in "The Devil's Deputy," and Mrs. Griggs, in "The Chieftain." She played Shafra, in "The Sphinx," in Boston in 1896, and the same year Lucinde, in "Half a King," with Francis Wilson's company, after which she played Woo-me, in "The Walking Delegate," in Boston. The seasons of 1898 and 1899 Miss MacDonald was seen in Sousa's opera, "The Bride-Elect." She became a star in February, 1900, at the Columbia Theatre, Boston, playing the title rôle in "The Princess Chic," and making a noteworthy success. Miss MacDonald played this part two seasons, and has since been a recognized prima donna of light opera. The season of 1905-'06 she sang in "Mexicana." She is the wife of William Winter Jefferson, fourth son of the late Joseph Jefferson.

MACDOWELL, MELBOURNE, actor, was born in Little Washington, N. J., and ran away to sea when a boy. Tiring of a sailor's life, he obtained a job as ticket seller at the theatre in Montreal of which his elder brother, the late E. A. MacDowell, was manager. He made his first appearance there as Charles the Wrestler, in "As You Like It," with Adelaide Neilson, as Rosalind, and Eben Plympton, as Orlando. Being an athlete and not much of an actor, he spoiled the scene by throwing Plympton instead of taking a fall himself.

In 1877 Mr. MacDowell made his first real effort as an actor in the part of the Sheriff's officer, in "The Road to Ruin," at the Boston Museum. At that time he used the stage name of William Melbourne. Returning to Montreal, Mr. MacDowell played leading heavy parts for two seasons, opening as the Duke de Gonzague, in "The Duke's Motto." Then followed three years with a stock company in Minneapolis and a season in "The Black Diamond Engineer," under the management of Charles Forbes. Mr. MacDowell then played Aaron Rodney, in a "Hazel Kirke" company and Valentine Hay, in "Kerry Gow," with Joseph Murphy.

The season of 1884-'85 Mr. MacDowell played Jean de Lerieux, and then was engaged to create the part of Scarpia, in "La Tosca," in its first production in this country, by Fanny Davenport, at the Broadway Theatre, New York, March 3, 1888. The following year he married Miss Davenport, and for ten years, until her death, in 1898, he played leading parts with her, being most successful as Loris, in "Fedora," and Marc Antony, in "Cleopatra." He then became a joint star with Blanche Walsh.

Mr. MacDowell has starred with his own company of late years, and the spring season of 1906 he was at the head of a stock company in Albany, N. Y.

MACK, ANDREW, comedian and singer, was born in Boston, July 25, 1863, and educated at the Eliot street public school. When he was thirteen years old he went on the vaudeville stage, assuming the name of Williams, and, in partnership with Martin Hennessy, formed the team of "Williams and Hennessy, the Connecticut Cuckoos." Mr. Mack made his first appearance on the regular stage in musical farce under the management of Monroe & Rice. He made his first real success in a singing part in "Ivy Leaf" with William H. Powers. His first appearance as a star was in "Myles Aroon," under the management of W. T. Russ & Co., in 1895. Since that he has starred at the head of his own companies in Irish musical dramas. The season of 1896 he was seen in "Arrah na Pogue."

M'LELLAN, C. M. S., playwright, who first wrote under the name of Hugh Morton, was born in 1865 in Maine. He is a brother of George McLellan, theatrical manager. He first was a journalist, at one time being editor of "Town Topics." He wrote the librettos of "The Belle of New York," "The Whirl of the Town," "In Gay New York," "An American Beauty," "The Telephone Girl," "Yankee Doodle Dandy," "The Wire Walker" and other musical pieces. He came into notice as a writer of serious drama with "Leah Kleschna," produced in New York by Mrs. Fiske the season of 1905-'06. He is also the author of "On the Love Path," played at the Haymarket Theatre, London, in the same year, and "The Jury of Fate," produced at the Shaftesbury Theatre, London, in 1906.

RICHARD MANSFIELD.
(Photograph by Histed.)

MANSFIELD, RICHARD, actor, was born in Heligoland, an island in the North Sea, May 24, 1857. His mother was Madame Erminia Rudersdorf, a well known prima donna. He was educated at Derby School, England. There, one "speech day," the boys gave a recital of "The Merchant of Venice," young Mansfield being cast for the part of Shylock. That was Mansfield's first appearance in any part. He afterward studied painting at South Kensington, but need of money led Mansfield to sail for America when he was in his early teens. He made his home in Boston, where his mother had established herself as a teacher of singing, and became private secretary to Eben D. Jordan.

Not liking commercial life, Mansfield returned to England when he was twenty. There followed a period of poverty. He painted well, but no better than thousands of others. He had, however, many accomplishments, being a good musician and singer and a brilliant linguist, and these saved him from starvation. He made numerous friends, and they fostered his talent, so that he drifted into the ranks of drawing room and after-dinner entertainers.

His work in this field attracted the attention of W. S. Gilbert. "The Sorcerer," the first of the Gilbert and Sullivan operas, had just been produced, in January, 1878, George Grossmith creating the part of John Wellington Wells. When Gilbert and D'Oyley Carte, the manager, needed some one to fill the same part in the country company they decided on Mansfield, and he was engaged at a salary of $15 a week. Mansfield played the leading comedy parts in "Pinafore" and "The Pirates of Penzance" with English provincial touring companies for the next two or three years; then he again shook the soil of old England from his feet.

He made his first appearance in America as an actor at the Standard Theatre (now known as the Manhattan) as Dromez, in "Les Manteaux Noirs," a comic opera from the French. He also played Nick Vedder, in the opera "Rip Van Winkle," by Planquette, and again drifted into Gilbert and Sullivan opera, playing the part of the Chancellor, in "Iolanthe." It was during this engagement that Mr. Mansfield sprained his ankle in Baltimore while dancing and was compelled to leave the cast. From that time dates his career on the legitimate stage.

The late A. M. Palmer was about to produce "A Parisian Romance" at the Union Square Theatre to open the season of 1883, and Mr. Mansfield was engaged for the small part of Tirandel. James H. Stoddart was cast for the part of Baron Chevrial. After rehearsing for some time, Mr. Stoddart decided that the part did not suit him. In a dilemma Mr. Palmer intrusted the important rôle to the young English actor. The astounding success made by Mr. Mansfield is history. For the next few years Mr. Mansfield did not enjoy continuous success, but he gradually forged his way to the front. In San Francisco he achieved success in "French Flats." In New York he played in "Alpine Roses," at the Madison Square; "La Vie Parisienne," at the Bijou, and "Gasperone," at the Standard Theatre. For a season he supported Minnie Maddern Fiske, in Sardou's "Andrea." Then he drifted back to comic opera for a while, playing Koko, in "The Mikado," in Boston.

In May, 1886, Mr. Mansfield produced "Prince Karl," by A. C. Gunter, at the Boston Museum. He brought the production to the Madison Square Theatre, New York, for a fortnight's engagement. The public received the play with such favor that he leased a theatre, engaged his own company and played "Prince Karl" and "A Parisian Romance" for a long season.

The next notable production of Mr. Mansfield was a dramatization of Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," at the Boston Museum, and afterward presented by Mr. Mansfield with enormous success in London. This was only a few years after he had left that city a comparatively unknown comic opera come-

dian. Some years later Mr. Mansfield was invited by the late Sir Henry Irving to play a season at the Lyceum Theatre in London, and there he produced "King Richard III,"' his first Shakespearian production.

Mr. Mansfield produced "Beau Brummel" at the Madison Square Theatre, New York, in 1890. Since then he has maintained a place at the head of the American stage by a series of successes, prominent among which have been Shylock, Cyrano de Bergerac, Don Juan, Nero, "Arms and the Man," Don Carlos, "The Scarlet Letter," "The Misanthrope," "Ivan the Terrible," "Ten Thousand a Year," "Monsieur," "Henry V," "Julius Cæsar," "Beaucaire," "Old Heidelberg," "Devil's Disciple," etc.

Mr. Mansfield's town home is at No. 316 Riverside Drive, New York. There, surrounded by costly works of art, he lives with his wife, who was Miss Hegeman, her stage name being Beatrice Cameron. She acted with him in many of his earlier successes. They have one son, Gibbs Mansfield.

MANN, LOUIS, comedian, was born in New York in 1865. When eighteen years old he began his stage career by barnstorming through New England. In various small towns he played such parts as Hamlet and Armand, in "Camille." Later, in stock companies, he supported such stars as Salvini, Lewis Morrison and J. K. Emmett, playing legitimate parts. His first pronounced success was as Mr. Utterson, in "Dr. Jekyll and Mr. Hyde," with Daniel Bandmann, in 1888. He played the leading part in "Incog," Clara Lipman, who became his wife, being in the company. Other subsequent successes were in "The Strange Adventures of Miss Brown," "The Girl from Paris" and "The Telephone Girl," in which his Hans Nix attracted much attention. Mr. Mann's specialty is German dialect, but he played a Frenchman in "The Girl in the Barracks," produced in Baltimore on October 9, 1899. The following season Mr. Mann played Franz Hochstuhl, in "All On Account of Eliza," first produced in Bridgeport, Conn., August 23, 1900. For the last six years Mr. Mann has starred jointly with his wife, except for a season with the Joe Weber company. The season of 1905-'06 Mr. Mann and Miss Lipman played "Julie Bon Bon," a musical comedy written by the latter.

Mr. Mann's New York address is No. 310 West 101st street.

MAPES, VICTOR, playwright and manager, was born in New York in 1870, being the son of Charles V. Mapes, a well known scientist, and the grandson of General James Jonas Mapes, who was in command of the United States forces in New York State during the War of 1812. Victor Mapes was graduated from Columbia University in 1891 and became successively a reporter on "The New York Sun," a student at Sorbonne University, at Paris; stage manager of the Lyceum Theatre, New York; dramatic critic of "The New York World," stage director and play producer at Daly's and the Garrick theatres, New York, and the author of many plays, one of which, "La Comtesse de Lisne," written in French, was produced at the Théâtre Mondain, Paris. In 1899 Mr. Mapes's one act play "A Flower of Yeddo" was produced and the following year his "The Tory's Guest" was seen. In 1901 James K. Hackett produced Mr. Mapes's play "Don Cæsar's Return," and in 1904 Charles Richman played his "Captain Barrington."

Mr. Mapes is the director of the New Theatre, in Chicago. He is a member of the University Club, The Players, The Lambs and the Columbia club in New York.

MCGILVRAY, MISS LAURA (MRS. FRANK GILLMORE), actress, was born in Chicago, her birth name being Mac Gillivray. Her first desire was to become a reader, and she achieved success in that line, particularly in Toronto, Ottawa and the neighboring cities. Her stage debut was made as Wilbur's Ann, in "The Girl I Left Behind Me." Then followed a long tour as Lady Windermere, in "Lady Windermere's Fan." In E. M. Holland's production of "A Social Highwayman" at the Garrick Theatre, New York, Miss McGilvray played the part of the French maid.

After her marriage in 1896 to Frank Gillmore she and her husband went to London. While there she was a member of John Hare's company for three years, being in the original cast of "The Gay Lord Quex." Her recent appearances in this country have been with Mrs. Fiske. One season she played Amelia, in "Becky Sharpe," and little Abraham, in "Tess." In the run of Ibsen's "Hedda Gabler," at the Manhattan Theatre, New York, in 1904, Miss McGilvray played Mrs. Elvsted.

MARS, LEO, pantomimist and singer, is the son of a Parisian stock broker. He engaged in that business himself for a time, but decided to go on the stage, and began his career in pantomime at the Drury Lane Theatre, London, in 1896. During engagements at the Matinee, Empire and Palace theatres, in London, he was heard by King Edward VII., who was so pleased with the singer's French chansons that he engaged him to entertain the royal family on several occasions. After several seasons of drawing room entertaining, he was engaged in 1901 by George Edwardes for his production of "Three Little Maids" at the Prince of Wales Theatre. His work in "Lady Madcap" attracting the attention of Charles B. Dillingham on one of his London trips, he engaged Mr. Mars, under a three years' contract, to appear in the United States. His first appearance in the United States was with Fritzi Scheff, in Mr. Dillingham's "Mlle. Modiste" company.

MAY, MISS EDNA (MRS. FREDERICK TITUS), actress and light opera prima donna, was born in Syracuse, N. Y., in 1875. Her maiden name was Edna May Petty, being the daughter of E. C. Petty, a letter carrier. When she was only seven years old she appeared in a children's "Pinafore" company in her native city. When she was sixteen she went to New York to study for the stage, and there was married to Frederick Titus, a professional bicycle rider. This marriage was dissolved in 1904. Miss May made her first appearance in New York as Clairette, a small part in the operetta "Santa Maria," at Hammerstein's vaudeville theatre. She then went with a company playing Hoyt's farce "A Contented Woman."

Joining the chorus at the Casino Theatre, New York, Miss May was almost immediately selected by George W. Lederer to assume the part of Violet Gray in his production of "The Belle of New York," in which she made a remarkable success and practically became a star in a night. After a long run in New York the company went to the Shaftesbury Theatre, London, where the piece ran 500 nights, and where Miss May made an even greater success than in this country. Since then Miss May has played successive seasons in London and New York, appearing in "The Casino Girl," "An American Beauty," "Three Little Maids," "The School Girl," "The Catch of the Season" and similar musical comedies, being featured as a star.

ROBERT MANTELL.
(Photograph by Baker, Columbus, Ohio.)

MANTELL, ROBERT BRUCE, actor, was born in Irvine, Ayrshire, Scotland, February 7, 1854. When he was about five years old his family moved to Belfast, Ireland, where he was educated and where he developed a taste for amateur theatricals, playing Polonius, in "Hamlet," when he was sixteen years old. He was apprenticed to a wine merchant, his parents objecting to his ambition for a stage career, but when he was twenty years old he ran away from home and, going to the United States, endeavored to obtain an engagement in the Boston Museum Company. Failing, he returned to England after staying only two weeks in this country, and made his first professional appearance as the Sergeant, in "Arrah-na-Pogue," at Rochdale, Lancashire, in October, 1876. His stage name was then R. Hudson. He next played Father Dolan, in "The Shaughraun." George Clarke, afterward so long identified with Augustin Daly, was the star in these plays. As a member of a stock company Mr. Mantell supported Charles Calvert, Barry Sullivan, Charles Dillon and Samuel Phelps, who took him to Sadler's Wells Theatre, London, where Mr. Mantell obtained a solid grounding in Shakespeare and the classics. He was with Phelps in his famous revival of Macklin's "The Man of the World."

Mr. Mantell next went on tour with Marie De Grey, playing Romeo, Benedick, Orlando, Orsino and Malvolio, in "Twelfth Night," and Bassanio. He played Shylock at a special performance to the Portia of Miss De Grey. In November, 1878, Mr. Mantell made his first appearance in America, in Albany, N. Y., playing second parts with Madame Modjeska. After a season he returned to Europe in support of the American comedian, George S. Knight, in his production there of "Otto," in which he played Dick Freely. Then he went on tour with Miss Wallis in a round of Shakespearian rôles, including Antony, in "Antony and Cleopatra." In 1883 Mr. Mantell made his first appearance in New York at the Grand Opera House as Sir Clement Huntingford, in "The World." The same season he made his first pronounced success in the United States as Jack Hearn, originally played by Wilson Barrett in London, in "The Romany Rye."

In the fall of 1883 Mr. Mantell joined Fanny Davenport for the first production in America of "Fedora," by Sardou. Mr. Mantell's acting as Loris Ipanoff was one of those theatrical happenings that reverberate for years. To talk of Mantell in "Fedora" to those with a theatrical memory twenty years long is to conjure a torrent of enthusiastic recollection. Sardou had written the play for Sarah Bernhardt, and Miss Davenport was regarded as the actress best fitted for the leading rôle. Mantell's splendid virility, his sincerity and restraint, his sense of situation and his superb physical equipment combined to make his performance the most effective of the whole cast.

Leaving Miss Davenport, Mr. Mantell created the part of Gilbert Vaughan, in "Called There and Back," at the Fifth Avenue Theatre, New York, in 1884, and appeared in "Dakolar" at the Lyceum Theatre. In 1886 he became a star for the first time, acting in a play by John W. Keller, called "Tangled Lives." A year later he produced "Monbars," gaining plaudits hardly second to those of "Fedora." In 1888 he revived "The Corsican Brothers," and produced in succession "The Face in the Moonlight," in which he acted a so-called "dual rôle"; "The Louisianian," by E. M. Alfriend; "A Lesson in Acting," a one act play, by John Ernest McCann; "Parrhasius," a tragedy of Grecian locale, and "A Cavalier of France," both by Espy Williams, of New Orleans; "A Gentleman from Gascony," "The Light of Other Days" and "The Dagger and the Cross." He also revived "The Marble Heart" and "The Lady of Lyons."

He took up Shakespeare incidentally, acting both Othello and Hamlet in 1893. It was about this time that his attitude toward a decision of one of the New York

State courts arising from a suit for divorce brought by his wife, Margaret A. Mantell, resulted in his being declared in contempt, so the metropolis was closed to him until he should be purged—a process that he did not embrace until 1904. On "the road" he turned to Shakespeare with so much success that early in 1904 he went to New York and appeared in the Princess Theatre as Richard III. His scenery and costumes were shabby and inadequate and his support called up the vision of Bardolph, Nym and Pistol, but he won unstinted praise. In the course of this engagement Mr. Mantell and William A. Brady joined forces. Mr. Brady took his new star to New York in October, 1905, for what was to have been a month's visit. Nine weeks passed before Mr. Mantell left the Garden Theatre, where he played revivals of "King Lear" and "Macbeth." He acted a repertoire of six plays in Chicago, Philadelphia, Baltimore, Washington, Montreal and Toronto with remarkable success. "Julius Cæsar" and "The Merchant of Venice" have been added to his repertoire, as has the rôle of Iago.

Mr. Mantell's leading woman, Marie Booth Russell, is Mrs. Mantell.

MANNERING, MISS MARY (MRS. JAMES K. HACKETT), actress, was born in London, England, in 1876. She made her first appearance on the stage in England under the name of Florence Friend, speaking only three lines in the play "Hero and Leander," in which Mrs. James Brown Potter and Kyrle Bellew were joint stars. She then became a pupil of Herman Vezin, the well known American actor, playing a number of Shakespearian parts throughout the British provinces when she was only eighteen years old. She was playing in a comedy called "The Late Mr. Costello" when Daniel Frohman saw her and engaged her for his New York Lyceum Theatre, where she made her first appearance in "The Courtship of Leonie," the season of 1896-'97. The following May she became the wife of James K. Hackett, then the leading man of the company. The marriage was kept a secret until January, 1898.

Miss Mannering made personal successes at the Lyceum in "The First Gentleman of Europe" and "The Mayflower," but her biggest hits there were as Fay Zuliani, in "The Princess and the Butterfly," and as Rose Trelawney, in "Trelawney of the Wells." For some seasons she was a joint star with her husband; then she starred at the head of her own company, under his management. The season of 1906-'07 she was seen in "Lady Betty," by Mrs. Rider Johnson Young.

Miss Mannering's home is No. 38 East 33d street, New York.

MARTINOT, MISS SADIE, actress, was born in New York in 1862, being christened Sarah. Her father was William Alexander Martinot. At the age of fourteen, while she was a pupil in a convent school, she decided that she wished to follow a stage career, and obtained an engagement at the old Eagle Theatre, New York, Josh Hart, the manager, giving her $5 a week as an "extra lady." Thus she made her début in September, 1876. A week afterward the star, Maude Branscombe, falling ill, Miss Martinot took her part. At this theatre she played nine weeks of comic opera with Aimée, the French prima donna. Her next rôle was that of Cupid, with Ada Richmond, in the burlesque "Chow Chow," in which she gave imitations of Aimée. After playing several parts in Boston theatres, Miss Martinot became a member of the Boston Museum Stock Company, starting as "walking lady." With this company she played rôles in modern comedy, old comedy, farce, melodrama, Shakespeare, burlesque and comic opera, and supported such stars as Dion Boucicault, Lawrence Barrett, Fanny

Davenport, Charles Coghlan, Frank Mayo and Sol Smith Russell. Before she left the company, after four seasons, she was its leading woman.

Her next engagement was at the Comedy Theatre, London, where she created the rôle of Katrina in the original production of Planquette's "Rip Van Winkle." She returned to New York to open the old Star Theatre, then the Germania, with the late Fred Leslie, in "Vice Versa." They followed this by playing Dion Boucicault's repertoire on tour. John Stetson then engaged Miss Martinot for his "Confusion" company, for which "Distinguished Foreigners" was a curtain raiser. Miss Martinot imitated Ellen Terry in this. Her next rôle was the leading one in "Zelna," at the Union Square Theatre, New York. She followed this with comic opera, Rudolph Aronson engaging her as prima donna for the Casino, New York. She sang "Nanon" for over 100 nights. Then, her health giving way, she retired for three years, spending the time abroad. On her return to the stage she starred at Amberg's German Theatre, New York, in "The Mascot," in German. Succeeding rôles were Dora, in Rose Coghlan's "Diplomacy" company; Rosa Leigh, in "Rosedale," and Suzette, in "The Voyage of Suzette."

Of late years she has not been seen on the stage save at infrequent intervals.

MARLOWE, MISS JULIA, actress, was born Sarah Frances Frost, at Caldbeck, England, in November, 1865. In 1875 the family came to this country, taking up their abode in Cincinnati. Sarah Frost was still a girl in short dresses when she first gave evidence of the histrionic attainments which later, allied with indomitable pluck and perseverance, were to win her fame and fortune. She was still attending the public schools of Cincinnati when she essayed her first stage appearance, in an amateur juvenile performance, and she was only twelve years old when she appeared with a "Pinafore" company, which made a tour of the West and South. For several years she continued playing such characters as Josephine, in "Pinafore"; Suzanne, in "The Chimes of Normandy," and a page, in "The Little Duke." She also played juvenile parts in "Rip Van Winkle."

When she was sixteen years old her talent attracted the attention of Ada Dow, who had achieved prominence on the English stage. The woman saw in the girl raw material which gave promise of a brilliant future, and she undertook to develop it. At this time her stage name was Fannie Brough.

The belief of Ada Dow that a larger and more important field awaited her pupil found an echo in the latter's heart and served to fire the ambitions it had long contained. "I'm going to climb," little Fannie Brough once said to her father, and, when she was seventeen, the climbing began. She and Ada Dow lived at the latter's home in Bayonne, N. J., and there the elder woman gave the younger all the benefit of her training and experience. The younger entered into the work with all the ardor of one whose ambitions knew no bounds.

For three years she read Shakespeare from 8 a. m. until noon, and impersonated characters in the great poet's plays in the afternoon, finding time as well to practise with foils and swing Indian clubs and dumbbells. During this time she became acquainted with Colonel Bob Ingersoll.

She made her real theatrical debut in the East, and her first in any important rôle, when she appeared as Parthenia, in a performance of "Ingomar," at New London, Conn., in 1887, under the management of Colonel R. E. J. Miles. In October of the same year she made her first New York appearance in a trial matinee at the Bijou Theatre, where she again impersonated Parthenia. She was then engaged to play Shakespearian rôles at the Star Theatre. There for the first

time she appeared as Juliet. The following year Ariel Barney became her manager, and she made a tour of the country with Shakespearian plays.

On May 28, 1894, she was married, in Philadelphia, to Robert Taber, who had been her leading man at her first appearance in "Romeo and Juliet," in 1888. They appeared as joint stars for a season in Shakespearian plays. Disagreement finally ended in a separation. In 1900 she obtained a divorce, and on March 7, 1904, Taber died in the Adirondacks from pleurisy.

Later plays which have served to add to the lustre of Julia Marlowe have been "Colinette," "Bonnie Prince Charlie," "When Knighthood Was in Flower," "Barbara Frietchie" and "The Cavalier." Parthenia, in "Ingomar"; Rosalind, in "As You Like It"; Juliet, and Viola, in "Twelth Night," are the rôles in which she has attained the greatest success.

In the season of 1905-'06 she and E. H. Sothern were joint stars in Shakespearian rôles.

MASON, JOHN, actor, was born in Orange, N. J., in 1857. He entered Columbia College in 1876, but was never graduated, preferring to adopt a stage career. Louise Leighton, with whom he had appeared in amateur theatricals, was about to make her professional appearance at Bauvard's (now Daly's) Broadway Theatre, and Mason was engaged to play five small parts for $8 a week. When treasury day came Mason got only a "V" and his mother found no difficulty in persuading him to go to Italy to have his voice cultivated. After a year abroad he returned, in 1878, and joined the Maggie Mitchell company at the Standard Theatre, New York, for small singing parts. He then went to the Walnut Street Theatre, Philadelphia, to do similar work in a stock company.

In 1879 Mr. Mason went to the Boston Museum, making his first appearance there as Careless, in "The School for Scandal," and remained with the company four years. After a season with Robert Mantell and with Nat Goodwin, Mr. Mason went back to the Boston Museum as a stock star, with Annie Clarke, in a revival of the old comedies. In 1890, after playing the hero in "The English Rose," Mr. Mason went to England, where, with George Alexander, he played Simeon Strong, in "The Idler," with great success.

Returning to America Mr. Mason starred in "If I Were You," and then produced "Friend Fritz," adapted for the stage by Stanislaus Stange, with music by Julian Edwards, at Herrmann's Theatre, New York, which piece he played for several seasons. Mr. Mason also created the part of the hero in Brady's production of "The Cotton King," and played for many seasons in vaudeville sketches.

MATTHISON, MISS EDITH WYNNE (MRS. CHARLES RANN KENNEDY), actress, was born in Birmingham, England, being the daughter of Kate Matthison, a concert singer. She was educated at King Edward's Grammar School, Birmingham, and acted as an amateur in Shakespearian and other rôles in Birmingham when she was ten years old. She adopted the stage as a profession and made her first appearance in 1896 with Minnie Palmer in the chorus of "The School Girl." A year later she was engaged to play Mercy Merrick, in "The New Magdalen."

She joined Ben Greet in 1897, playing Miladi, in "The Three Musketeers." Since then she has appeared in twenty-three Shakespearian parts, including Juliet, Rosalind, Ophelia, Portia, Beatrice, Viola, Queen Katherine and Oberon. She has also played in old English comedy such parts as Lady Teazle, Kate Hardcastle and

Peg Woffington. She made a marked success by her performance in "Everyman," at the Court Theatre, London, which was followed by a long season in New York and an American tour in the same play. In 1906 she created the chief rôle in an adaptation from Euripides in London called "The Electra."

MILLER, HENRY, actor, was born in London, England, in 1859, but was reared and educated in Toronto, Canada, where when he was a youth he first was led to take up a stage career by reading an article on the early struggles of Henry Irving. At the age of fifteen he began to study elocution, and for the next four years he devoted himself to acquiring all the stage training he could get. He made his first stage appearance just before he was nineteen in a stock company performance of "Macbeth" at a Toronto theatre. Before the end of the season he was playing the leading juvenile rôles in classic drama with this company.

In 1878 he joined Modjeska's company, playing, as did Robert Mantell at that time in the same company, general utility rôles. His next engagement was with Adelaide Neilson, and in two seasons with her company he played, among other rôles, those of Peter, in "Measure for Measure"; Paris, in "Romeo and Juliet"; Arviragus, in "Cymbeline," and Oliver, in "As You Like It." After a brief engagement with Ada Cavendish he was engaged by Augustin Daly and made his first appearance with that manager in "Odette" when that play was first produced at Daly's Theatre, on February 6, 1882. Ada Rehan, James Lewis and John Drew were in the same cast. He left Mr. Daly to join A. M. Palmer's forces at the Madison Square Theatre, where he appeared as Herbert, in "Young Mrs. Winthrop." After being leading man for Minnie Maddern for a time and playing Eric Thorndike with Agnes Booth Schoeffel in a special production of Arthur W. Pinero's "The Squire," Mr. Miller was engaged by Daniel Frohman as leading juvenile of the original Lyceum Theatre Company. There he appeared as Robert Gray, in "The Wife"; Clement Hale, in "Sweet Lavender," and Randolph, in "The Marquise." His appearance as Kerchival West, in Bronson Howard's "Shenandoah," was followed by his engagement by Charles Frohman as leading man of the Empire Theatre stock company, and there he made his mark as Mr. Brabazon, in "Sowing the Wind"; Mr. Owen, in "Liberty Hall"; J. Ffolliet Treherne, in "Gudgeons"; Rudolph, in "Bohemia," and David Remon, in "The Masqueraders."

He first appeared as a star in 1896 in the original production of "Heartsease," by Charles Klein and J. I. C. Clarke. In 1898 he again starred in "The Master," by Stuart Ogilvie. In the fall of 1899 he created the leading rôle in "The Only Way," a dramatization of Charles Dickens's "Tale of Two Cities," by Freeman Wills, which was produced for the first time at the Herald Square Theatre, New York, on September 16. Mr. Miller has recently become a manager, and has been associated as joint star with Margaret Anglin. The season of 1905-6 he appeared in "Grierson's Way," "Zira" and "Young Fernald." The fall season of

1906 he produced "The Great Divide," a drama by William Vaughn Moody, which opened the Princess Theatre, New York, on October 3. His home is No. 255 West 55th street, New York.

MELBA, MADAME (MRS. NELLIE ARMSTRONG), grand opera prima donna, was born in Melbourne, Australia, in 1863, being the daughter of David Mitchell Porter, a wealthy merchant. Her mother was of Spanish descent. When she was seventeen years old she was married to Captain Charles Nesbit Frederick Armstrong, son of Sir Andrew Armstrong, Bart. In 1887 she accompanied her father, who was a commissioner to the Paris Exposition, to France and studied singing under Madame Marchesi. She made her first appearance at the Théâtre de la Monnaie, Brussels, as Gilda, in "Rigoletto." She made her first appearance in England at Covent Garden, in "Lucia di Lammermoor," in 1888, since which she has been regarded as one of the greatest of prima donnas, having sung in all the great capitals and at the Metropolitan Opera House, New York, where she first appeared under the Abbey, Schoeffel & Grau management.

In April, 1900, Captain Armstrong received a divorce in Galveston, Tex., with the custody of their one child, a boy, then about sixteen years old.

MELVILLE, MISS ROSE, actress, was born in Terre Haute, Ind., being the daughter of a Baptist minister. She attended the convent school of St. Mary's of the Woods and later went to Franklin College. In 1881, after leaving college, she joined the Baldwin-Melville company playing repertoire in the West. Miss Melville first created the eccentric character of Sis Hopkins, which gave her popularity, in a play called "Zeb." It was a small part, which she elaborated bit by bit until it became a recognized feature of the play. During the run of "1492" at the Garden Theatre, New York, in 1894, Miss Melville and her sister appeared in a specialty called the "Two Little Jays from Indiana." Rose Melville's next engagement was as leading woman in "The Prodigal Father," in the rôle of Dolly Bond, which she played two seasons. Then she joined Matthews and Bulger, appearing in their musical play "By the Sad Sea Waves," in which she introduced her creation of Sis. For several seasons she has starred at the head of her own company.

MELTZER, CHARLES HENRY, playwright, was born in London, England, of naturalized Russian parents. When a boy he was sent to Paris, where he was educated and where he began life as a journalist, eventually becoming Paris representative of "The Chicago Tribune," and later of "The New York Herald," for which he travelled extensively in Europe and in Egypt. Mr. Meltzer came to New York in 1888 under contract to take charge of the dramatic and musical departments of "The New York Herald." For four seasons he was dramatic critic, and during the seasons of 1893-'96 he wrote dramatic reviews for "The New York World."

Mr. Meltzer's contributions to dramatic literature have been partly original plays and partly adaptations. His first play, "The Story of Rodion, the Student," was a free dramatization of Dostoiewsky's novel "Crime and Punishment." Later he devised "Salome" (a tragic pantomime with ballet) in collaboration with Armand Silvestre, music by Gabriel Pierné, which was produced in Paris; "Manon Leseaut," a

comedy drama founded upon the romance of Prévost, and "The First Duchess of Marlborough," a comedy of manners, suggested by the Duchess's memoirs. His adaptations include the English versions of Hauptmann's "Hannele" and "Die Versunkene Glocke" ("The Sunken Bell"); Daudet's "L'Arlésienne," Sardou's and Moreau's "Madame Sans Gêne," Decourcelle's "Le Collier de la Reine" and "Plus que Reine" (in collaboration with Charles Frederic Nordlinger). His comedy "His Honor the Mayor" (produced by William H. Crane) was written with the collaboration of A. E. Lancaster.

Since 1903 Mr. Meltzer has acted as secretary and general assistant to Mr. Heinrich Conried, manager of the Metropolitan Opera House, New York. His home is at No. 476 Central Park West, New York.

MILLWARD, MISS JESSIE, actress, was born in 1868 in England. Her first appearance on the stage was when she produced, with the assistance of amateurs, "Love's Sacrifice," at Toole's Theatre, London. Her performance attracted Mrs. Kendal, who offered her an engagement. She afterward played with Genevieve Ward, in "Forget-Me-Not," and then was engaged by Sir Henry Irving for the part of Hero, in "Much Ado About Nothing." She played other good parts with Irving, and accompanied him to the United States on his first tour of this country, afterward returning with him to the Lyceum, in London. Charles Frohman saw her in New York and tempted her back to play Pauline, in "Called Back." Returning to London, she was engaged by the Gattis as leading woman at the Adelphi, in conjunction with William Terriss, whom she accompanied to America in 1888, where they starred together. Returning again to England, she appeared with Terriss at Drury Lane, in "Paul Kauvar." Miss Millward then received a four years' engagement at Drury Lane, from the late Augustus Harris, and appeared in "A Million of Money," in 1890, followed by "A Sailor's Knot" and other plays. In 1895 she returned to the Adelphi, and again starred with Terriss in melodrama up to the time of that popular actor's murder, December 16, 1897. In 1898 she came to the United States, where she filled a long series of starring engagements in New York and other parts of the country under the management of Charles Frohman. The season of 1906 she appeared in "The Hypocrites," at the Hudson Theatre, New York.

MORRIS, MISS MILDRED, actress, the daughter of the late Felix Morris, the well known English actor, was born in London, and came to the United States when she was a year old. She lived for a time in Wisconsin and received her early schooling there at the Hillside Home School. Later coming to New York she completed her education in the Friends' Seminary. She made her first appearance in New York, being an "extra" in the company of Mrs. Minnie Maddern Fiske, which presented "Mary of Magdala" at the Manhattan Theatre in 1902. In March of the same year she joined the "Little Princess" company, at first playing a small part and later that of Becky. In the spring of 1904 she was engaged for the leading boy's part, Tom, in "Two Little Sailor Boys." Her work in these minor parts was sufficiently marked to lead Richard Mansfield to engage her for his company for the season of 1904-'05, the characters she assumed being that of the Prince, in "Richard III," and Nerissa, in "The Merchant of Venice." In 1905-'06 she played Wendy, in Charles Frohman's production of "Peter Pan," next to that of Maude Adams, the principal part, and one in which she made a personal triumph.

MOORE, MISS ELSIE, light opera prima donna, was born on one of the Fiji Islands, her father being the Hon. George Moore, Crown Surveyor of Suro. Her eldest sister, before becoming Lady Francis Winter, the wife of the one-time Governor of New Guinea, had been a well known singer in Australia. Elsie Moore made her first appearance on the stage when she was sixteen years old as "the youngest light opera prima donna in Australia" in "The Gondoliers," under the management of J. C. Williamson. Afterward, under his management, she played the title rôles in "San Toy," "The Belle of New York," "The Circus Girl," "The Runaway Girl," Dolores, in "Florodora," and the prima donna parts in the Gilbert and Sullivan operas, making pronounced successes in "Patience"; as Yum Yum, in "The Mikado"; Mabel, in "Pirates of Penzance," and Josephine, in "H. M. S. Pinafore," in Melbourne, Sydney and Brisbane.

She came to this country in August, 1905, appearing in San Francisco. She went to New York a few weeks later to play the principal part in "The Earl and the Girl," and was retained in the cast for the tour of the play in the fall season of 1906.

Miss Moore is a devotee of all outdoor sports, and is an expert rider, driver, golfer and swimmer. As a swimmer she has won several medals. While she still calls Australia her home, Miss Moore regards herself as an American actress, she having played in all the big towns from the Pacific to the Atlantic Ocean.

MODJESKA, MADAME HELENA (COUNTESS BOZENTA), actress, was born in Cracow, Poland, in 1844, her father being Michael Opido, a Tatra mountaineer. She takes the stage name of Modjeska from that of her first husband, Modrzejewski, who was her guardian and to whom she was married when she was seventeen years old. Two of her brothers became actors, and her first husband fostered her ambition for the stage by organizing a small travelling company for her before she was eighteen. It consisted of herself as star, her husband, her sister and the latter's husband, and three of her brothers.

For years she acted in small Polish towns. In 1865, returning to her native town, she played leading parts and became famous. Her first husband dying while she was still very young, in 1868 she was married to Charles Chlapowski, Count Bozenta, who took her to the Warsaw Theatre, where she made a remarkable success, opening in "Adrienne Lecouvreur" and continuing there until she and her husband were practically exiled for political reasons. Applying herself to studying English, she mastered it in nine months and made her first appearance as an English-speaking actress in San Francisco in 1877, where she remained two years, playing "Mary Stuart," "The Old Love and the New," "Romeo and Juliet," "Adrienne Lecouvreur" and "Heartsease." She went to London for the first time in 1880 and she repeated her success.

Madame Modjeska acted Juliet to the Romeo of Edwin Booth, on April 30, 1883,

at Booth's Theatre, New York, and on May 21, 1888, she was the Ophelia to the Hamlet of Edwin Booth at Lester Wallack's benefit. Joseph Jefferson and William Florence were the two gravediggers in the all-star cast. In January, 1895, Madame Modjeska was suddenly stricken with an illness which compelled her to retire temporarily from the stage. For two years she lived in seclusion on her ranch in California. In 1898 she again resumed her career, and she has since starred in répertoire both in this country and in England. Her home address is Arden, El Toro, Orange County, California.

MITCHELL, MISS ADA, musical comedy prima donna, was born in Baltimore, Md., in 1880, being the only child of J. S. and Ella Mitchell. She received a vocal education and at the age of ten appeared in an amateur production, "Revolt of the Holidays," in Baltimore. She afterward sang in church choirs in her native city. She made her professional stage debut on August 15, 1904, at the New York Theatre, New York, in the chorus of "The Maid and the Mummy." Her first speaking part was that of Kimono, in "The Mayor of Tokio," played at the Illinois Theatre, Chicago, on August 13, 1905. At the opening of the production at the Walnut Street Theatre, Philadelphia, she sang the prima donna part, and did it so well that she continued in it through the following season. She is fond of all athletic sports and is a baseball "fan."

MORRIS, WILLIAM, actor, was born in Boston in 1861. He was only fourteen years old when he joined the Boston Museum Stock Company. After serving his apprenticeship in the companies of Augustin Daly and Madame Modjeska, he became leading man of Charles Frohman's Empire Theatre Stock Company, opening that theatre as Lieutenant Hawkesworth, in "The Girl I Left Behind Me." He left that company in 1894 to star in "The Lost Paradise"; as Gil de Berault, in "Under the Red Robe," and in "The Adventure of Lady Ursula." In 1901 he played in "When We Were Twenty-One." He married Etta Hawkins in 1891. He is a member of The Players, New York.

MOULAN, FRANK, comedian and singer, was born in New York, and, as a boy, was regarded as a remarkable singer. He was a member of the Young Apollo Club, and sang in the choir of Trinity Church. He afterward was solo vocalist in the choir of a Jersey City church. He made his first appearance on the stage with the Calhoun Opera Company, and in 1897 joined the Castle Square Opera Company as comedian. Mr. Moulan made his first big success in George Ade's comic opera "The Sultan of Sulu," produced at the Studebaker Theatre, Chicago, March 11, 1902, and afterward at Wallack's Theatre, New York. His wife, Maud Lillian Berri, shared his success in that opera.

MURRAY, J. K., actor and opera singer, was born in Liverpool, England. He came to this country in 1869, settling in Pittsburg, where he lived until he began his stage career, in 1884, his first professional engagement being with Catherine Lewis. He next joined the McCaull Opera Company, opening in Boston in "The Sorcerer" in the spring of 1885. The following year Mr. Murray joined the Carleton Opera Company, and remained with that organization six years, travelling chiefly on the Pacific Coast. The season of

1892-'93 Mr. Murray produced the Irish drama "Glen da Lough" at the Columbia Theatre, Boston, starring himself and being supported by his wife, Clara Lane. He then formed the Murray-Lane Opera Company, which toured the Western cities. In 1895 he joined the Castle Square Opera Company. He has since sung with various operatic organizations, and with his wife has appeared in vaudeville.

NESBITT, MISS MIRIAM, actress, while a student at the Wheatcroft Dramatic School, New York, in 1897, attracted the attention of Charles Frohman, and in the season of 1898-'99 she was a member of his stock company, playing Monica, in "The Tree of Knowledge," succeeding Mary Mannering, and supporting James K. Hackett. In 1899 she was also in the original cast of "The White Horse Tavern," at Wallack's Theatre, New York, playing Attille. In 1900 she played the Fishing Girl in the same play on the road, and was leading woman in Frederick Bond's summer stock company at Albany. She then signed with Joseph Haworth, and played until January, 1901, in "Robert of Sicily" with him, appearing the remainder of the season with Ada Rehan in "Sweet Nell of Old Drury."

In 1901-'02 she was William H. Crane's leading woman in "David Harum," and in 1902-'03 leading woman with Chauncey Olcott in "Old Limerick." In 1903 she was also leading woman with Henry E. Dixey in "Facing the Music," and played as leading woman in "The County Chairman" at Wallack's Theatre, New York, and in Chicago. In August, 1904, she went to England, and toured through September and October as leading woman in "A Stranger in a Strange Land," playing the American Girl in an entirely English company. In December she appeared at the Duke of York's Theatre, London, in "Peter Pan." In 1905 she returned to America and supported Henrietta Crosman in "Mary, Mary, Quite Contrary," until January, 1906, when she supported Lawrance D'Orsay in Augustus Thomas's "The Embassy Ball" in its run at Daly's Theatre, New York.

NETHERSOLE, MISS OLGA, actress, was born in Kensington, London, in 1870. Her mother was of Spanish descent and her father a scion of one of the oldest Kentish families. She was educated in Germany. The death of her father, who was a well known barrister in London, made it necessary that she should provide for herself, and she chose the stage as the field for her work. Miss Nethersole had some experience as an amateur before making her professional début as Lettice Vane, in Henry Hamilton's play "Harvest," produced at the Theatre Royal, Brighton, England, March, 1887.

After a year in the English provinces, Miss Nethersole made her first appearance in London in July, 1888, at the Adelphi Theatre, in "The Union Jack," by Sydney Grundy and the late Henry Pettitt. She next played the leading rôle at the St. James's Theatre, in "The Dean's Daughter," and later she created the rôle of Lola Montez, in "The Silver Falls."

For the opening of the new Garrick Theatre, in 1889, she was engaged by John Hare to create the rôle of Janet Preece, in A. W. Pinero's first serious problem play, "The Profligate." She also appeared under the same management in this theatre as Floria, in "La Tosca," and in Grundy's "A Fool's Paradise."

After a ten months' tour in Australia, during which she appeared in "The Idler," "Moths," "The Village Priest," "The Fortune of War," "A Scrap of Paper," etc., she returned to London to rejoin John Hare's company at the Garrick and appear as the Countess Zicka in the last revival in London of "Diplomacy." At

this time, too, she created the leading rôle in "The Silent Battle," a play written by an American novelist, Isaac Henderson, and produced at the Criterion Theatre.

In 1894 Miss Nethersole leased the Royal Court Theatre, in London, and there produced "The Transgressor," a play by A. W. Gattie. Her American début took place at Palmer's Theatre, New York, October 15, 1894. She appeared there and in a subsequent tour of the United States in "The Transgressor," "Camille," "Frou-Frou" and "Romeo and Juliet." In May, 1895, she was again at the Garrick Theatre, London, playing the leading character in A. W. Pinero's "The Notorious Mrs. Ebbsmith." June 6, 1896, Miss Nethersole produced "Carmen" at the Gaiety, London, and in 1897 brought it to the United States, where her portrayal of the rôle of Carmen and the "Nethersole kiss," as it was called, caused widespread comment. In 1898 Miss Nethersole leased His Majesty's Theatre, London, and there produced "The Termagant," by Louis N. Parker and Murray Carson.

In 1902 she leased the Adelphi Theatre, in London, and produced Clyde Fitch's adaptation of Daudet's novel "Sapho." The same year she produced that play at Wallack's Theatre, New York, and both actress and play came into great prominence through the efforts made to stop her from presenting it. The case was taken to the Supreme Court, and finally, Miss Nethersole winning, she continued to present the play.

The season of 1905-'06 she made her fifth tour of the United States, and presented, in addition to her repertoire, "The Labyrinth," a version of "La Dedale," by W. L. Courtenay.

Miss Nethersole's homes are No. 5 Norfolk street, Park Lane, London, England, and Villa Lou Basquou, Biarritz, France. In New York she occupies an apartment at the Hotel Gotham, in Fifth avenue.

NIELSEN, MISS ALICE (MRS. B. NENTWIG), prima donna, was born in Nashville, Tenn. Her father was a Dane, and her mother was of Irish descent. During the Civil War her father, who was a professional violinist, while fighting on the Union side, received a wound which eventually caused his death. Left a widow when Alice was eight years old, Mrs. Nielsen, with her three children, went to Kansas City and opened a boarding house at 13th and Cherry streets. Alice was educated at St. Teresa's Academy, and took singing lessons from Professor Max Desci. Joining the choir of St. Patrick's Church, Kansas City, in 1888, Miss Nielsen's voice soon attracted much attention. In 1890 she became the wife of Benjamin Nentwig, the organist of the church. They had one child, a boy, but the marriage proved unhappy, and was followed by a divorce.

Miss Nielsen sang in church for five years, and then, in 1892, she went with a concert party, which became stranded in St. Joseph, Mo. Obtaining an engagement to sing at the Eden Musée there for a week, thus getting money to pay her way home, she joined the Pike Opera Company and sang in the chorus of that organization in Oakland, Cal. Her voice and personality attracted the notice of George E. Lask, the stage manager of the Tivoli Opera Company, and he engaged her to play small parts at first. In a very short time she rose to be prima donna of the organization, and there Henry Clay Barnaby, of the Bostonians, heard her sing Lucia. The result was an engagement with the light opera organization. She made her first appearance with the Bostonians as Anita, in "The War Time Wedding." She was then given the small part of Annabelle, in "Robin Hood," and soon after was cast for Maid Marian, the prima donna part. She made her first big success as Yvonne, in "The Serenade," which had a long run at the Knickerbocker Theatre, New York. She then became a star, her first medium being "The

Fortune Teller," by Stanislaus Stange, with lyrics by Harry B. Smith and music by Victor Herbert, produced in 1898. Miss Nielsen's next great success was in "The Singing Girl."

In 1902 Miss Nielsen went to London to play in "The Fortune Teller," with which she had again been successful in this country, and there Henry Russell, a well known musical critic and manager, heard her, and took her to Rome to study for grand opera. She made her first appearance as a grand opera prima donna at the Bellini Theatre, Naples, as Marguerite, in "Faust." She next sang in "La Traviata," at the San Carlo Opera House, in Naples. An engagement at Covent Garden, London, followed. Then she won successes as Zerlina, in "Don Giovanni," and Suzanne, in "The Marriage of Figaro." The autumn of 1905 Miss Nielsen was prima donna at the Covent Garden opera, London, singing Mimi to Caruso's Rodolpho, in Puccini's "La Bohême," and Gilda, in "Rigoletto," to the Rigoletto of Maurel. In May, 1906, Miss Nielsen and Madame Calvé alternated parts at the New Waldorf Theatre, London. Miss Nielsen returned to this country in the fall of 1906 to appear in grand opera with a company, of which she and Nordica were the prima donnas.

NORDICA, MME. LILLIAN, grand opera prima donna, was born in Farmington, Me. She was the granddaughter of "Camp Meeting" John Allen, a New England preacher, who was noted for the bitterness of his attacks on the stage. She began her musical studies in Boston, under Professor O'Neill, of the New England Conservatory of Music. Before she was sixteen she had sung as a soloist in oratorio for the Händel and Haydn societies. Her first twelve operatic rôles were studied under Marie Maretzek. Subsequently she appeared with Gilmore's Band at two concerts in the old Madison Square Garden. She accompanied the bandmaster abroad, appearing at concerts in Liverpool, London and on the Continent. After appearing with him in Paris, she went to Italy with her mother, and there began the study of grand opera under San Giovanni. She made her début as a grand opera prima donna at Brescia, Italy, in April, 1879, in "La Traviata." After appearing at Genoa and Novara, in October, 1881, she went to St. Petersburg and sang "Mignon" before the Tsarina. After singing in Moscow she went to Paris, making her initial grand opera performance there in "Faust" in 1882, and later singing in "Hamlet."

While appearing in Paris she was married to Frederick Gower, well known as a scientist and electrician. Mr. Gower, but a few months after his marriage, met his death while conducting a series of electrical experiments in a balloon that ascended from Woolwich Arsenal, England. The balloon was carried out to sea and collapsed, and Gower and a companion were drowned. Through her husband's death she came into a fortune of a quarter of a million dollars. After this, in 1886, Madame Nordica returned to the stage, from which she had been absent for three years, appearing at Covent Garden, London, in "La Traviata." On March 28, 1890, she made her first appearance in her native land with Signor Tamagno, in "Il Trovatore." Afterward she went to Bayreuth, and under Madame Wagner's instructions studied the part of Elsa, in "Lohengrin," which rôle she created in the original production at Bayreuth. After this she made some of her most notable successes in Wagnerian rôles. In 1895 she made her first appearance in America, in "Tristan und Isolde."

It was on the eigthieth anniversary of the birthday of Queen Victoria that Madame Nordica appeared at Windsor Castle and sang Elsa, in "Lohengrin," for

the Queen, the first time a Wagner opera was ever heard by Her Majesty. After leaving the Queen's presence Madame Nordica missed a small brooch, and asked one of the maids of honor to send it to her hotel when it was found. The following day she received her missing brooch and another, worth many times more than her own, as a present from the Queen.

For several years Madame Nordica has been one of the leading prima donnas at the Metropolitan Opera House, New York, where she has sung all the rôles which have made her famous.

NORRIS, WILLIAM, actor, was born in New York, June 15, 1870, being the son of Elias M. and Harriet Maye Block. He was educated in the Cosmopolitan School and the Boys' High School, San Francisco. His playing as an amateur was restricted to one part, that of the Frenchman, in "Esmeralda," in which he appeared in San Francisco in 1891. His first appearance on the professional stage was in December, 1892, in "The Girl from Mexico," under the management of J. M. Hill. His first principal part was that of Bauerstock, in Charles Frohman's New York production of "His Excellency the Governor," and it was in this part that he made his first marked success.

From this time on he made rapid strides in his profession and displayed amazing versatility, jumping from straight comedy to tragedy and from that to musical comedy, and making notable successes in each. He played Pinchas, in Israel Zangwill's "Children of the Ghetto," ten weeks at the Herald Square Theatre, New York, and Adonis, with Viola Allen, in "In the Palace of the King," for seventeen weeks at the Republic Theatre, now the Belasco, Chicago. As Pepe, the dwarf, in Otis Skinner's production of "Francesca da Rimini," he reached a high order of tragic acting, and from that he went to Barry in "A Country Girl," where for sixteen weeks at Daly's Theatre, New York, he added new laurels to his achievements as a musical comedian. The part of Alan, in "Babes in Toyland," played for twenty-three weeks at the Majestic Theatre, New York, earned him added popularity and praise, as did Chambudd Khan, in "The Cingalese"; King Dodo, in "King Dodo"; the Burgomaster, in "The Burgomaster," and the leading part in "The Man in the Moon." For the last seven years Mr. Norris has played for an entire season in the part in which he began it. The season of 1905-'06 he played in "The Land of Nod," which ran for five months in Chicago and eight months following in the West. He is a member of The Lambs, The Players, New York, and the Pacific Lodge, A. F. and A. M.

OTIS, MISS ELITA PROCTOR (MRS. WILLIAM CARPENTER CAMP), actress, was born in Cleveland, Ohio, where her father, William Henry Otis, was a banker. Her grandfather, William A. Otis, was a Boston banker. Her uncle, Charles A. Otis, late Mayor of Cleveland, Ohio, was a partner of the late Senator Mark Hanna, of Ohio. Her paternal grandmother was Eliza Proctor, sister of Senator Redfield Proctor, of Vermont, and a lineal descendant of the English poetess, Adelaide Proctor. Her maternal grandmother was a sister of Mayor Fitler, of Philadelphia. Miss Otis became a professional actress through her success as an amateur in the productions of the Comedy Club, in which Elsie De Wolfe and Mrs. James Brown Potter first became proficient as amateurs. She first achieved popularity as Mrs. Eastlake Chapel, in John Stetson's production of "The Crust of Society," and afterward starred under his management in a number of comedy rôles, including those of Lady Gay Spanker, in "London Assurance," and Lady Teazle, in "The School for Scandal." A. M. Palmer engaged her for his production of Augustus Thomas's "New Blood," and she was subsequently the player of the leading woman rôles in Charles Frohman's productions of Adelphi melodramas, "Sporting Life" being among her notable successes.

After a starring tour as Nancy Sikes in her own version of "Oliver Twist," she was engaged by W. A. Brady to create the leading rôle in "Wine and Women." She has appeared frequently in vaudeville sketches, and for a time was stock star in the Proctor Fifth Avenue stock company. In the New York revival of "The Two Orphans" she played Mme. Frochard. The fall season of 1906 she was with Lew Fields's company, at the Herald Square Theatre, in "About Town." In 1900, while playing in "The Brixton Burglary," at the Herald Square Theatre, New York, she was married to William Camp, a New York broker, son of Isaac Camp, the organ manufacturer, of Chicago. Miss Otis lives with her husband at No. 142 West 44th street, New York.

OLCOTT, CHAUNCEY (JOHN CHANCELLOR), actor and singer, was born in Buffalo, July 27, 1860, and was educated at the public schools in that city. He made his first appearance as a ballad singer in 1880 with a minstrel show under the management of the late R. M. Hooley, and remained with that organization two years. He then joined the Haverly Minstrels, and later was with the Carncross Minstrels in Philadelphia. A period with the Denman Thompson company followed, when he became a member of the Duff Opera Company, staying with it several seasons, playing tenor parts. He also sang in light operas in England for two years, then returned to this country and took up the line of business as a star in Irish musical dramas left vacant by the

death of W. J. Scanlan. Since then Mr. Olcott has been the leading Irish singing romantic star in this country.

Mr. Olcott married, September 28, 1897, Margaret O'Donovan, of San Francisco. His homes are at Fruitvale, Cal., and Saratoga, N. Y. He is a member of The Lambs and The Players, New York, and the Democratic Club, Buffalo, N. Y.

OPP, MISS JULIE (MRS. WILLIAM FAVERSHAM), actress, was born in New York in 1873, and was educated in a convent there. When she was twenty years old she began writing for New York newspapers, for three years being the editor of a woman's page. As a reporter she went to Paris and intervied Calvé and Sarah Bernhardt. Both urged her to adopt the stage as a profession, offering their advice, influence and support.

Returning to this country, Miss Opp made her first public appearance in the spring of 1896 at a recital given by Madame D'Hardelot at the Waldorf, New York. She recited "The Birth of the Opal," by Ella Wheeler Wilcox. The same year, returning to Paris, she made her first appearance on the legitimate stage, with Madame Bernhardt, in the ballroom scene in "Camille." She then obtained a year's engagement in the company of George Alexander, at the St. James's Theatre, London, during which she was understudy to Julia Neilson, in "The Prisoner of Zenda," and played Hymen, in "As You Like It." During the illness of Miss Neilson she played Rosalind and made her first big success. She was next seen in "The Princess and the Butterfly."

Returning to this country under engagement with Charles Frohman, Miss Opp played leading parts in the company supporting William Faversham, whose wife she became in 1902. She continued to play leads with her husband until 1905, on October 31 of which year a son was born to them. Since then Miss Opp has not been seen on the stage. The Favershams have a farm in England. Their home in this country is at No. 214 East 17th street, New York.

O'NEILL, JAMES, actor, was born in Kilkenny, Ireland, November 15, 1849. He was brought to this country when he was five years old, and was educated in Buffalo and Cincinnati. After working in a clothing store, he made his first appearance on the stage, in 1868, as a "super" in the National Theatre, Cincinnati, during an engagement of Edwin Forrest. After a season of barnstorming and at the St. Louis Varieties, he joined the company of Robert Miles in Cincinnati, leaving that to become leading juvenile at the Holliday Street Theatre, Baltimore, and leading man at the Academy of Music, Cleveland, where he played Icillius to the Virginius of Edwin Forrest. He also appeared in "Macbeth" with Charlotte Cushman.

In 1871 Mr. O'Neill became leading man with the McVicker's Theatre Company, in Chicago, a place he retained for two years. He then joined the Hooley Stock Company. In 1875 Mr. O'Neill joined A. M. Palmer's New York company, playing two years at the Union Square Theatre. He created the part of Pierre, in "The Two Orphans," in this country; played the Prince, in "The Danicheffs," and Jean Renaud, in "A Celebrated Case." The following three years he was at Baldwin's Theatre, San Francisco. In 1880 Mr. O'Neill impersonated the Saviour, in "The Passion Play," on its production in San Francisco. Mr. O'Neill played in "Deacon Crankett" in 1882 and starred for a while in "An American King." Early in 1883 John Stetson revived the drama "The Count of Monte Cristo," at Booth's Theatre, New York. Charles P. Thorne, Jr., played the part of Edmond

Dantes the first night and died the next day. Mr. O'Neill took up the part, which he continued to play almost continuously for sixteen years. In 1898 he appeared as D'Artagnan, in "The Musketeers." Since then he has appeared in various romantic dramas, but his reputation is chiefly associated with "Monte Cristo" and "The Musketeers."

Mr. O'Neill's home is at New London, Conn.

PARRY, WILLIAM, manager, actor and stage manager, was born in Manchester, England, January 9, 1856. His parents kept the Royal Hotel, adjoining the Theatre Royal, frequented by actors. This brought William in touch with the theatrical profession, and when ten years old he became a call boy. In the stock company at that time were Henry Irving, Charles Wyndham, Lionel Brough, George Rignold, John L. Toole and others. Mr. Parry's first appearance as an actor was as the Third Apparition in "Macbeth." He then played Robin, in "The Merry Wives of Windsor," and General Boom, in the pantomime of "Gulliver's Travels." He was then taken to London with Colonel Mapleson's Italian Opera Company under the special care of Theresa Tietjens and Charles Santley, who saw to the finishing of the boy's education, insisting upon his mastering the Italian and French languages.

Between the opera seasons in London William Parry served as call boy at the opening of the original Gaiety Theatre under John Hollingshead's management, and at Covent Garden Theatre in the production of "Babel and Bijou," under the stage management of Dion Boucicault and Augustus Harris (father of the late Sir Augustus). When nineteen years old he was appointed stage manager, for the first time, with Tomasso Salvini.

At twenty-six he organized the William Parry Italian Opera Company and toured the provinces of England, Ireland, Scotland and Holland. He came to America with Colonel Mapleson, and was for many seasons stage manager at the Academy of Music, and afterward at the Metropolitan Opera House, under Abbey, Schoeffel & Grau. For four years he was stage manager for David Henderson in Chicago and elsewhere, producing the big spectacular extravaganzas "Sindbad the Sailor," "Ali Baba" and others. In the summer of 1896 the Parry Opera Company opened a season of opera in English at the Manhattan Beach Theatre, producing "Very Little Faust." In 1900 he gave a season of English opera at Terrace Garden. He was stage manager for Henry W. Savage's English Opera Company. He has staged many dramatic plays, sketches and one act plays for vaudeville.

His favorite sport is horse racing.

PASTOR, ANTONIO (TONY), entertainer and manager, was born in New York in 1837. He made his first appearance on the stage at Barnum's Museum, New York, in the fall of 1846. He played the tambourine in a minstrel company. On April 1, 1847, he went on a tour with this troupe, which was a side show for a circus. He was billed as "the infant prodigy." Then he became a rider in the circus, and, as comic songs were features of circus performances in those days, he became a comic singer as well. He followed the circus business until 1861, when he deserted it to sing comic songs for Frank Rivers. After that he went to New York and opened at old "444" Broadway, making a specialty of singing "The Star Spangled Banner." In May, 1861, he opened the Broadway Music Hall, at Broadway and Broome street, where he remained until January, 1863, when he returned to "444."

On March 22, 1865, he began his managerial career, with Sam Sharpley as a partner. They opened at No. 201 Bowery. They gave a variety performance to which women could go and which omitted the smoking and drinking features that had characterized such shows up to that time. He remained there for ten years. In October, 1875, he removed to the first Tony Pastor house in Broadway, which was called Tony Pastor's Theatre. It was in this house that Lillian Russell was first introduced to the public. There he remained until October, 1881, when the Fourteenth street house was opened, in which Tony Pastor has remained ever since. Among the stars and managers who were graduated from there were Harrigan and Hart, Nat Goodwin, Harry Kernell, Pat Rooney, Evans and Hoey, Denman Thompson, Neil Burgess and W. J. Scanlan.

PAYNE, WILLIAM LOUIS, actor, was born in Elmira, N. Y. He is the son of Alfred T. Payne, an artist, now living in New York. He had been an actor some years, when, on July 13, 1906, he married Mrs. Leslie Carter, at Portsmouth, N. H., while on an automobile trip.

Besides being a member of many stock companies previous to his marriage, Mr. Payne had played Orville Baher, in "Eben Holden"; Goldarnheim, in "Her Majesty"; Otto Struble, in "An American Citizen"; Ingomar Cartridge, in "Ambition"; Mr. Jones, in "David Garrick"; Dave, in "In Mizzoura"; Winkle, in "Mr. Pickwick"; Esrom, in "Nazareth"; Smiley Green, in "Bird Centre," and Howard Leffingwell, in "Mrs. Leffingwell's Boots." Mr. Payne is a member of The Lambs.

PINERO, ARTHUR WING, playwright, was born in London May 24, 1855, being the son of John Daniel Pinero, a lawyer. Early in life he married Myra Emily Hamilton, an actress. After leaving school he spent some time in his father's office, but before being articled as a lawyer he decided to become an actor. He first appeared in 1874 as general utility man in small parts at the Theatre Royal, Edinburgh, at $5 a week. A year later he went to London and appeared at the Globe Theatre. From 1876 to 1881 he was a member of Henry Irving's company at the Lyceum Theatre. It was during his first year at this house that he wrote his first playlet, a one act farce called "£200 a Year," the manuscript of which he presented to R. C. Carton, who obtained its production at the Globe. His next efforts were "Bygones" and "Daisy's Escape," produced in 1880, both of which were utilized as curtain raisers by Mr. Irving, with the young author in the leading parts.

His first really successful play was "The Money Spinner," produced by John Hare and the Kendals in 1880 at the St. James's Theatre, London. The following

year he gave up playing, and has since devoted himself to playwriting. Included in his works are "Hester's Mystery," "Lords and Commons," "In Chancery," "The Magistrate," "The Hobby Horse," "Dandy Dick," "Sweet Lavender," "The Profligate," "The Notorious Mrs. Ebbsmith," "Lady Bountiful," "The Amazons," "The Gay Lord Quex," "The Second Mrs. Tanqueray," "Iris," "Trelawny of the Wells" and "His House in Order," produced in New York at the Empire Theatre by John Drew and company in September, 1906. Mr. Pinero's home address is No. 14 Hanover Square, London, W.

PAYTON, CORSE, actor and manager, was born at Centreville, Iowa, December 18, 1867. He made his first appearance on the stage at the age of sixteen, in the rôle of Luke Bloomfield, in "Dora," in a company made up entirely of members of his own family. The organization went on tour and was successful for several years. In 1890 Mr. Payton was playing the leading comedy part in "Larking." The next season he organized his first company and up to 1895 played in repertoire through the Middle West. That year he took his company East. He is now the lessee and manager of Corse Payton's Theatre, Brooklyn, N. Y.

PEPLE, EDWARD HENRY, playwright, was born in Richmond, Va., August 10, 1867, and was educated at the academy of John P. McGuire, Richmond, Va. He began life as an accountant, and was in the employment of the American Bridge Company, New York, when he wrote his first play, "A Broken Rosary." The play which attracted most attention to Mr. Peple as a playwright was "The Prince Chap," produced in the fall of 1895, with Cyril Scott in the principal part. It ran throughout two seasons.

Mr. Peple's home is at No. 132 West 96th street, New York.

PLYMPTON, EBEN, actor, was born in Boston, Mass., on February 7, 1853. After leaving school he held a position as bookkeeper on "The Boston Post," devoting most of his leisure time to amateur theatrical performances. He overtaxed his strength and was sent to California to regain his health. While there he obtained his first professional engagement, with Joseph Proctor, and made his début in Sacramento. There he gained a wide experience in acting, appearing frequently in five plays a week. Then he was engaged by John McCullough for leading juvenile parts at the California Theatre, in San Francisco. Subsequently he played juvenile parts at the Park Theatre, in Brooklyn, and from there was transferred to the Wallack Stock Company in New York, with which he remained two seasons.

On November 23, 1875, he made his appearance in the Union Square Theatre, as André, in "Rose Michel," and he also appeared in this house in support of John T. Raymond, in "The Gilded Age," as Clay Hawkins. Next season he acted as the chief support of Adelaide Neilson, playing, among other rôles, Romeo to her Juliet; Sebastian, in "Twelfth Night," and Leonatus, in "Cymbeline." He supported Lawrence Barrett during a part of a season, and was the original Lord Travers, in "Hazel Kirke," which had such a successful run at the Madison Square Theatre, New York. He was the leading support of Mary Anderson during her farewell tour of the United States. In the all-star cast which presented "Hamlet" at the Metropolitan Opera House in 1888 as a testimonial to Lester Wallack he played the part of

Laertes. He has starred at the head of his own company, and appeared in the support of many leading stars, such as Julia Marlowe and Modjeska. His home is at Kingston, Mass.

POST, GUY BATES, actor, was born in Seattle, Washington Territory, in 1875, his father, John James, being of English, and his mother, Mary Annette Post, of Dutch parentage. His sister, Madeline Post, is a well known actress, having played in Charles Frohman's companies. Mr. Post had an early leaning toward the stage and made many appearances as an amateur, his first being in the part of Cassius, in "Julius Cæsar," at a performance given by St. John's Episcopal Church in San Francisco. He made his stage debut in Chicago in 1893 at the Schiller Theatre, as the Printer, in the production of "Charlotte Corday," by Kyrle Bellew and Mrs. James Brown Potter. He made his first marked success in the rôle of Robert Rockett, in "My Lady Dainty," by Madeleine Lucette Ryley, with Herbert Kelcey and Effie Shannon at the Madison Square Theatre, New York. Following this he appeared successively as Captain Stuart, in Richard Harding Davis's "Soldiers of Fortune"; Steve, in Owen Wister's and Kirke La Shelle's "The Virginian"; in Clyde Fitch's "The Marriage Game," "The Bird in the Cage" and "Major André"; "A Rose o' Plymouth," by Evelyn Greenleaf Sutherland and Beulah Marie Dix; as Joe Lacy, in Paul Armstrong's "Heir to the Hoorah," and in a production of "Manon Lescaut" at Wallack's Theatre, New York. His most marked achievements have been in his rôles in "The Virginian," "Soldiers of Fortune," "My Lady Dainty" and "The Heir to the Hoorah," in the last named of which he went on tour the fall season of 1906. He married Sarah Truax, a well known actress. He is an accomplished pianist and linguist and an adept at all athletic sports. One of his boasts is that he never rides in an elevator. He is a member of The Lambs and The Players, New York.

POTTER, MRS. JAMES BROWN (CORA URQUHART), actress, was born in New Orleans, where her family was socially prominent, her father being Colonel David Urquhart. It was not until after her marriage to James Brown Potter, of New York, the son of one of the most prominent and wealthy citizens of the Metropolis, that she took up amateur theatricals. Her striking looks and the elegance of her gowns coupled with native ability combined to attract attention to her work, and it was not long before she sought the professional stage. She made her début in London, at the Haymarket Theatre, March 29,

1887, as Anne Sylvester, in "Man and Wife," by Wilkie Collins, appearing to such advantage that she received a note of congratulation from the author.

From the Haymarket she went to the Gaiety, where she appeared in "Civil War" and "Loyal Love." She then returned to her native land, and six months after her first London appearance made her American début. She toured America for two years, playing as a star and supported by Kyrle Bellew, included in her repetoire being "Romeo and Juliet," Pauline, in "The Lady of Lyons"; Kate Hardcastle, in "She Stoops to Conquer"; "Camille" and "Antony and Cleopatra." In March, 1890, she made her first Australian tour, in which she added "La Tosca" and "Margaret Gautier" to her rôles. From Australia she went to India, China and Japan, Mr. Bellew still being her leading man. She then returned to London, and after playing a short season, in which she appeared in "Charlotte Corday," "Hero and Leander" and "Francillon. After another American tour she went, in 1897, to Australia for the second time. She returned to London the same year, to appear at the Haymarket as Miladi, in "The Musketeers." In 1901 she created the rôle of Calypso, in Stephen Phillips's "Ulysses."

In 1904 she leased the Savoy Theatre, London, and produced there, with Gilbert Hare, dramatic versions of "Pagliacci" and "Cavalleria Rusticana." The venture was a failure, and the result for her was financial disaster. She separated from her husband early in her professional career, and, in 1903, the courts of New York dissolved the marriage. They had one child, whose custody was given to Mr. Potter.

POTTER, PAUL M., playwright, was born in Brighton, England, June 2, 1853, and began life as a newspaper man. From 1881 to 1887 he was on the staff of "The New York Herald" as foreign editor, London correspondent and dramatic critic. He was afterward associated with "The Chicago Tribune." His first play was produced in May, 1889. It was "The City Directory." Since then he has written "The Ugly Duckling," in which Mrs. Leslie Carter took part, in 1890; "The World's Fair," in 1891; "The American Minister," for W. H. Crane, in 1892; "Sheridan; or, The Maid of Bath," for Sothern, in 1893; "Our Country Cousins," in 1893; "The Pacific Mail," for Crane, in 1894, and "The Victoria Cross," produced in 1894. He adapted "Trilby" for the American stage, and it was first produced at the Park Theatre, Boston, March 13, 1896, with Wilton Lackaye and Virginia Harned in the principal parts.

His other plays and the dates of their production are: "The Stag Party," 1896; "The Conquerors," 1898; "Under Two Flags," 1901; "The Red Kloof," 1902; "Notre Dame" and "The Schoolgirl," 1904.

Mr. Potter's town address is Holland House, New York.

POWER, TYRONE, actor, was born in 1866. His father, Harold Power, has long been identified with stage affairs in London, and his grandfather, Harold Power, who lost his life in the sinking of the steamer President in 1841, was a well known Irish comedian. Tyrone Power made his stage début November 29, 1886, at St. Augustine, Fla., as Gibson, in "The Private Secretary." Later he played with Madame Janauschek, and soon afterward became a member of Augustin Daly's company. For ten years he received the training that has made many actors famous, playing both minor and major parts in the New York productions of the noted manager. After Mr. Daly's death Mr. Power starred in Australia, and in July, 1902, he played a special engagement with Sir Henry Irving in London. The same year he played Judas Iscariot, in Mrs. Fiske's production of

"Mary of Magdala," at the Manhattan Theatre, making in that rôle one of the chief successes of his career. He next was starred by Charles Frohman as Ulysses, in his production of Stephen Phillips's drama of that name, at the Garden Theatre, New York. The season of 1904-'05 he supported Mrs. Leslie Carter in David Belasco's production of "Adrea." Mr. Power married Edith Crane, of Boston.

POWERS, JAMES T., comedian, was born in New York April 26, 1862, and educated at the public schools there. He was a Western Union messenger boy for a time and also a clerk in a tea store. His first stage venture was with a minstrel troupe, which gave one performance in Mount Vernon, N. Y., and walked home. His next venture was at Long Branch, N. J., where, in May, 1878, he did a knockabout song and dance in a variety hall. He then formed a partnership with James Carney and did vaudeville turns for two years. Then he played a season in stock at the Eighth Street Theatre, New York.

In 1882 Mr. Powers played the Policeman in "Evangeline." This was practically his first appearance as a comedian on the legitimate stage. He afterward played Chip, in "Dreams," with Willie Edouin, and Grimes, in "A Bunch of Keys." He went to London with Edouin the following year, and after a season at the Avenue Theatre toured with the Vokes family. He was in a revival of "Chilperic," at the Empire Theatre, London, and played the Emperor of Morocco, in the 1884-'85 pantomime of "Whittington and His Cat," at the Drury Lane Theatre. Returning to this country in 1885, he played Rats, in "A Tin Soldier," for two years, and in 1887 joined the New York Casino Theatre Company, his first part being Briolet, in "The Marquis." In this rôle he made his first big success. Succeeding rôles were Farragas, in "Nadjy"; Jack Point, in "The Yeomen of the Guard"; Gravolet, in "The Drum Major," and Cadeaux, in a revival of "Erminie."

Mr. Powers's first starring venture was with "A Straight Tip," in 1890. This was followed by "A Mad Bargain," "Walker, London," by J. M. Barrie, and "The New Boy," by Arthur Law, after which, in 1897, he joined the Daly musical comedy company, playing Augustus Biggs, in "The Circus Girl"; the Chinaman, in "The Geisha," and Flipper, in "A Runaway Girl," in which part he made one of the chief successes of his career. More recent plays in which he has been featured are "The Messenger Boy" and "The Jewel of Asia." The seasons of 1905-'06-'07 he played in "The Blue Moon," under the management of the Shuberts.

PROCTOR, F. F., vaudeville manager, is a native of Maine. He has been a leading manager of vaudeville for thirty-one years, and during that time has succeeded in obtaining control of a great number of the prominent vaudeville artists who make tours of the United States. He began business in a small way, but gradually extended his connections, until in 1890 he was in control of a circuit of twelve leading theatres in all parts of the country,

which enabled him to make long engagements with his artists, a fact, which, of course, gave him a hold on them season after season.

In 1889 he built his theatre in 23d street, New York, just off Sixth avenue, and ran it as a legitimate house until 1892, when he changed its policy to the presentation of continuous vaudeville, on which lines it has been successfully run ever since. In 1895 he opened the Pleasure Palace in East 58th street and Third avenue, which is one of the largest theatres in the city. This house was built especially for Mr. Proctor. In 1900 he obtained a lease of the Fifth Avenue Theatre, Broadway and 28th street, and this house has been managed by him since. In 1906 he made a combination with B. F. Keith, his most formidable rival in the vaudeville field, and his houses are all now under control of the Keith-Proctor syndicate. Among the theatres outside New York under the management of Mr. Proctor are Proctor's Theatre, in Albany; the new Griswold Opera House, in Troy; the Grand Opera House, Boston; Proctor's Opera House, in Hartford; Proctor's Opera House, in New Haven: Proctor's Grand Opera House, in Bridgeport: the Novelty Theatre, in Brooklyn, and Proctor's Grand Opera House, in Wilmington, Del.

RANKIN, PHYLLIS (MRS. HARRY DAVENPORT), actress, is the daughter of McKee Rankin, and went on the stage when she was ten years old, as the child, in "Stormbeaten," with her father's company. She did not reappear until she was sixteen, when she played in "Sarah," at Wallack's Theatre, in New York. Then she joined the Rose Coghlan company, and afterward supported Mrs. John Drew in "The Rivals" and other old English comedies. After gaining stage experience she rejoined her father in a play called "Cannuck," and then played in "The Danites" with him. She is the only woman who ever played the title rôle in "An Artful Dodger." When she was nineteen she married Harry Davenport, the actor. She created the part of Fifi, in "The Belle of New York," and in this she made a distinctive hit in London. She has since chiefly been seen in "Glad of It," "It Happened in Nordland," "Wolfville" and "Glittering Gloria."

RANNEY, FRANK, actor, was born in Boston August 6, 1863, being the son of Richard and Catherine Ranney. He founded the Hyde Park (Mass.) Dramatic Club in 1880, and appeared with that organization in many amateur performances. His first professional appearance was in the chorus of "Ruddygore" at the Globe Theatre, Boston, under the management of John Stetson. His first important rôle was that of Rocco, in "The Mascot," with the Boston Gayety Opera Company. In the last twenty-two years he has been with only four managers—John Stetson, George A. Baker, Bessie Bonehill and Henry W. Savage—and has appeared in all kinds of parts in 125 comic operas in all sections of the country. He has been stage manager for Henry W. Savage for eight years.

RAYMOND, MISS MAUD (MRS. ROGERS), comedienne, was born in Orchard street, New York, and educated in the public schools of the East Side. She made her first appearance on the stage with the Rice and Barton company, playing small parts, and afterward joined the Harry Williams Company, with which organization she stayed two years. After a season with J. J. Sullivan, in "Bill's Boot," she joined the Irwin brothers, after which she was with the Howard Athenæum Company and with Fields and Hanson.

Miss Raymond made her first marked success as Bolivar, in Donnelly and Girard's "The Rainmakers," after which she joined Tony Pastor's company, playing a season of fifteen weeks, and then doing specialties in the vaudeville houses.

In 1898 she joined the Rogers brothers, making her first appearance in "The Reign of Error." The following season, in "The Rogers Brothers in Wall Street," she forsook the German dialect "business," in which she had become popular, and was one of the first to make a specialty of ragtime songs. As Bozzy, the negro attendant in a manicure parlor, she was one of the features in "The Social Whirl," at the Casino Theatre, New York, the season of 1905-'06, the song "Bill Simmons" being one of the specialties of her performance.

RAYMONDE, MISS FRANKIE (MRS. DAVID HENDERSON), actress, was born in Salem, Mass., in 1874. When a child she evinced an aptitude for the stage, appearing in amateur theatricals, and finally attracted the attention of David Henderson, who, in 1890 was organizing a company for the production of Gilbert and Sullivan's "Gondoliers." She obtained a place in the chorus, and after a few weeks the management intrusted her with a small part. In the following year she played a part in the American Extravaganza Company, and before the season was over appeared as the principal boy and principal girl, which she continued to play for three years.

She then entered larger fields and has successfully played many parts, among them being Josephine, in "The Lottery of Love"; Susan, in "Held by the Enemy"; Edith, in "Young Mrs. Winthrop"; Mrs. Echo, in "A Crust of Society"; Susanne, in "A Scrap of Paper"; Mrs. De Peyster, in "The Charity Ball"; Meg, in "Lord Chumley"; Belinda, in "Our Boys," and Sophie, in the musical comedy "A Country Girl." She also successfully played in the plays made famous by the late Rosina Vokes.

The fall season of 1906 Miss Raymonde appeared in "The Society Policeman," supporting Guy Standing, under the Shubert management, opening at Atlantic City, N. J., on October 8, 1906. Miss Raymonde was married to David Henderson in November, 1896.

REHAN, MISS ADA, actress, was born in Limerick, Ireland, on April 22, 1860. She was brought to America by her parents, who settled in Brooklyn, N. Y., in 1865. In 1873 she made her first appearance on the stage, at Newark, N. J., as Clara, in "Across the Continent." The same year she made her first appearance on the New York stage, at Wood's Museum, in "Thoroughbred." In 1873-'74 she was a member of the stock company at the Arch Street Theatre, Philadelphia, and in 1875 she joined the stock company at Barney Macauley's Theatre, in Louisville, Ky. In 1877 she was employed at Albaugh's Theatre, in Albany, N. Y., and in 1879 acted at the Grand Opera House, New York, as Mary Standish, in Augustin Daly's play of "Pique." In May of the same year

she appeared at the Olympic Theatre, New York, as Big Clemence, and later as Virginie, in Augustin Daly's version of Zola's "L'Assommoir." On September 17, 1879, Daly's Theatre was opened at the southwest corner of Broadway and 30th street, and Ada Rehan made her first appearance there, playing Nelly Beers, in "Love's Young Dream." Then began her long association with Augustin Daly as the leading woman of his company, a place she held until his death, and in which she gained her laurels as one of America's foremost Shakespearian actresses. In the next five years she appeared there in "Wives," "An Arabian Night," "Divorce," "Needles and Pins," "Cinderella," "Quits," "Royal Youth," "The Passing Regiment," "Odette," "The Squire," "She Would and She Would Not," "Seven-Twenty-Eight," "The Country Girl" and "Red Letter Nights." On July 19, 1884, she made her first appearance on the London stage, at Toole's Theatre, the engagement lasting six weeks. This was the beginning of Augustin Daly's theatrical management in London.

In 1885 she appeared as Sylvia, in "The Recruiting Officer"; Nisbe, in "A Night Off," and Agatha Posket, in "The Magistrate," at its initial production. In 1886 she played Mrs. Ford, in "The Merry Wives of Windsor"; Nancy Brasher, in "Nancy & Co.," and made a tour abroad, appearing in London, at the Strand Theatre, for nine weeks, and in Paris, Hamburg, Berlin, Edinburgh, Glasgow, Liverpool and Dublin. On January 18, 1887, Mr. Daly produced "Taming of the Shrew," for the first time in America with the Induction, and Miss Rehan gave her first performance of Katharine. On January 31, 1888, she made her first appearance as Helena, in "A Midsummer Night's Dream." The same year she played in "Taming of the Shrew" at the Memorial Theatre at Stratford-on-Avon, and appeared in Paris, Edinburgh and Glasgow. The next year, 1889, was marked by her first performance of Oriana, in "The Inconstant," at Daly's Theatre, New York, and her first performance of Rosalind, in "As You Like It." In 1890 she appeared as Rosalind at the Lyceum Theatre, London, and in 1891 she played the rôle of Lady Teazle for the first time. That year she also officiated at the laying of the cornerstone of Daly's Theatre in London. The following year, on March 17, she appeared as Marian Lea in the first production of Tennyson's "The Foresters," at Daly's Theatre, New York, and in 1892 she appeared as Julia, in "The Hunchback." In 1893 she appeared as Viola, in "Twelfth Night," for the first time.

On June 27, 1893, Daly's Theatre, in London, was opened. Miss Rehan acted there from June 27 to May 7, 1894. "Twelfth Night" was presented one hundred and eleven times, and "The School for Scandal," with Miss Rehan as Lady Teazle, over fifty times. Thereafter she appeared as Julia, in "Two Gentlemen of Verona"; as Juliana, in "The Honeymoon"; in "The Countess Gucki" and in "Love on Crutches." She acted Beatrice, in "Much Ado About Nothing," for the first time at Daly's Theatre in December, 1896, and Meg Merrilies, in "The Witch of Ellangowan," in March of the following year. In 1897 she also appeared for the first time as Miranda, in "The Tempest," at Daly's Theatre, and made a tour abroad, playing at the Shakespeare Memorial Theatre, in Stratford-on-Avon, as Rosalind, and in Newcastle, Nottingham, Birmingham, Edinburgh, Glasgow, London, Liverpool and Manchester. She began the season of 1898-'99 at Philadelphia, playing Roxane, in "Cyrano de Bergerac." After a tour she played Portia, in "The Merchant of Venice," fifty-three times at Daly's Theatre, Sidney Herbert playing Shylock. The season of 1899 she created the rôle of Catherine in Mr. Daly's production of "Madame Sans-Gêne," and the rôle of Lady Garnet in the production of the melodrama "The Great Ruby" by the same manager.

When Augustin Daly died, on June 7, 1899, at the Continental Hotel, Paris, Miss Rehan, who had accompanied Mr. and Mrs. Daly abroad, was at his bedside, and

she was a passenger on the steamer which brought his body home. In Mr. Daly's will a part interest in the manager's New York and London theatres was bequeathed to the actress. She did not appear on the stage again until March, 1900, when she began, at Ford's Opera House, Baltimore, a tour which included thirty-one cities and lasted until May, her repertoire consisting of "Taming of the Shrew," "As You Like It," "The School for Scandal" and "The Country Girl." On November 28, 1900, she played for the first time the rôle of Nell Gwynn, in "Sweet Nell of Old Drury," by Paul Kester, in Buffalo, and in December of the same year played the part at the Knickerbocker Theatre, New York.

Her mother, Mrs. Harriet Crehan, died in 1901 in her Brooklyn home. Up to the spring of that year Miss Rehan played her repretoire on tour, retiring from the stage at the end of her season until October, 1903, when she opened at Atlantic City in "Taming of the Shrew," with Otis Skinner as Petruchio and George Clarke as Sly. In January, 1904, she appeared as Katharine at the Lyric Theatre, New York: as Lady Teazle, and as Portia, Otis Skinner being the Shylock. The fall season of that year she opened a tour, with Charles Richman as leading man, at New Haven, and played a short engagement at the Liberty Theatre, New York, appearing there as Katharine and Lady Teazle. On May 20, 1905, she sailed for England, it being reported that she was suffering from appendicitis. She returned to New York, but another severe attack of illness caused her to cancel her engagements and sail again to England.

Her town house in New York is No. 164 West 93d street.

RICE, EDWARD EVERETT, composer, playwright and manager, began improvising on the piano when he was only eight years old. His first appearance on the stage was in the rôle of Francisco, in "Hamlet," in Chicago, at a salary of $15 a week. He had risen to be second low comedy man when he decided that acting was not his forte. He went to Boston and there married on September 9, 1871, Clara E. Rich, a daughter of the theatrical manager, Isaac B. Rich.

Soon afterward Mr. Rice and J. Cheever Goodwin visited the Howard Athenæum in Boston to see the Lydia Thompson Burlesquers. They decided that they could produce a better burlesque than the one they saw and set to work, Mr. Rice writing the music and Mr. Goodwin the text. The result was "Evangeline." It was produced at Niblo's Garden, New York, in July, 1874, with William H. Crane as Le Blanc, the notary, and made an immediate hit. Among the other actors who at various times played in this burlesque were Henry E. Dixey, Nat C. Goodwin, Sol Smith Russell, Willie Edouin, Louis Harrison, Laura Joyce, Sadie Martinot and Pauline Hall.

After the enormous success of "Evangeline" Mr. Rice devoted himself to burlesque and produced "Adonis," in which Henry E. Dixey became famous; "Cinderella at School," "Excelsior," "Fun on the Bristol," "Polly," "Hiawatha," "Seven Ages," "Horrors," "Robinson Crusoe," "Revels," "A Bottle of Ink," "Babes in the Wood," "The Corsair," "Pop," "Red Riding Hood" and "1492," the last named of which ran for 487 nights in New York, at Wallack's and the Garden theatres. In many of these he collaborated with John J. Braham and others. On February 15, 1900, in celebration of his completion of twenty-five years of management the managers of New York gave a testimonial for him at the Metropolitan Opera House, New York. The summer season of 1906 Mr. Rice revived at the Manhattan Beach Theatre one of his earlier productions, "The Girl from Paris."

RICE, MYRON B., manager, was born in East Saginaw, Mich., October 1. 1864. He went to New York when he was twelve years old and became an office boy at the Grand Opera House. He soon became treasurer. The following season he went on the road as treasurer for Madame Modjeska. After two seasons with her he became treasurer for Charles Reid and William Collier in a play called "Hoss and Hoss." The following season he was manager for Edwin F. Mayo, in "Davy Crockett," then became treasurer for "Faust Up-to-Date," a musical comedy, in which Kate Castleton was the star. Henry E. Abbey then engaged him to take charge of the Sarasate and D'Albert concert tour for one season. Next year he was treasurer for Mrs. James Brown Potter and Kyrle Bellew, and, becoming manager for them, the following season met them in San Francisco with a company which he had organized in New York. The season lasted from July until August of the following year. The productions were "Charlotte Corday" and "Therese." The following year Mr. Rice went as Mr. Abbey's representative with Sir Henry Irving, and remained in that capacity during the two seasons Mr. Abbey brought Sir Henry to this country.

Mr. Rice then went into business on his own account, forming a partnership with William G. Smyth under the firm name of Smyth & Rice. Their first production was "My Friend from India," which enjoyed a worldwide reputation. This was followed by "The Man from Mexico," with William Collier as star. After a season of four years the firm of Smyth & Rice was dissolved, and Mr. Rice became manager of "The Wizard of Oz" and "Babes in Toyland" companies, remaining with the latter until burned out at San Francisco after the earthquake. After that he associated himself with Colonel Edward A. Braden as general manager of his various theatrical enterprises.

REVELLE, HAMILTON, actor, was born at Moorish Castle, Gibraltar, his mother being a Spaniard and his father a Swede. He went to England at an early age, and was educated there. His first stage engagement was with the company of the late Augustin Daly, at Daly's Theatre, New York, in "The Magistrate," he then being sixteen years old. He remained there five seasons, twice going abroad with the company. He left Mr. Daly to return to England, and played many leading rôles with Mr. Beerbohm Tree at the Haymarket Theatre. He next appeared at the Drury Lane Theatre under the management of the late Augustus Harris, playing the juvenile leads in "Cheer, Boys, Cheer," and "The Derby Winner." After playing a season with Sir Charles Wyndham at the Criterion Theatre, he was engaged by Cyril Maude and Winifred Emery for a two years' stay at the Haymarket. His second visit to the United States was as leading man for Olga Nethersole.

He was the original Jean Gaussin in the much discussed "Sapho," and was co-defendant with her in the suit brought to stop the production of the play in which the staircase scene caused such widespread discussion. The suit failed, and the production continued. He left Miss Nethersole's company after two years to become leading man for Mrs. Leslie Carter, in David Belasco's production of "Du Barry," in which he played De Cossé-Brissac. In 1905-'06 he again became leading man for Miss Nethersole, touring the United States with her and creating the original man's part in Hervieu's "The Labyrinth." His residence is at No. 6 Biste street, South Kensington, London, S. W., but he also has apartments in Paris, spending his leisure time in the two cities. His chief diversions are painting and photography. He exhibits his photographic work yearly at exhibitions in Paris and London, and has won many medals and prizes.

RICHMAN, CHARLES J., actor, was born in Chicago in 1870. After completing his education he studied law, but devoted most of his attention to amateur dramatic clubs, and when twenty years old decided to adopt the stage as a profession. He went to New York and got an engagement as leading man with a travelling company playing melodrama. When the late James A. Herne produced "Margaret Fleming" at the Fifth Avenue Theatre Mr. Richman created the part of Philip Fleming, thus making his first New York appearance. He next played the Stranger, in "Hannele," and then became a member of A. M. Palmer's stock company during the season of 1894-'95, playing in "New Blood," "The New Woman" and "Esmeralda." He also supported Mrs. Langtry in "Gossip."

The following season Mr. Richman was leading man of the Stockwell Stock Company in San Francisco, opening in "Diplomacy." He then returned to New York and joined the Daly company, making his first appearance with that organization as Bruon von Neuhof, in "The Countess Glucki." On the death of Mr. Daly Mr. Richman was engaged by Charles Frohman to support Miss Annie Russell in "Miss Hobbs," playing the part of Wolff Kingscarl. In 1900 Mr. Richman played the Prince Victor of Kurland with Annie Russell, in "A Royal Family," and then the Judge, in "Mrs. Dane's Defence" with the Empire Theatre Company. Early in 1901 he played Julian Beauclerc, in "Diplomacy." Mr. Richman then starred in "Captain Barrington" and other plays and has been seen in a vaudeville sketch.

ROBERTS, MISS FLORENCE, actress, was born in New York in 1871. At the age of seventeen she made her début on the stage as a super in "Arrah-na-Pogue," at the Baldwin Theatre, San Francisco. In 1889, after a year of utility work, Miss Roberts appeared as Helle, in "Clito," at the Baldwin Theatre. Soon afterward she was married to Lewis Morrison, and from a minor rôle in his "Faust" she became Marguerite. During the first popular regime of the Alcazar Stock Company in San Francisco Mr. Morrison and Miss Roberts played "Faust" there, and the personal success of Miss Roberts was so marked that she was made leading woman of the Alcazar Stock Company. As such she played the principal feminine rôles in "Hamlet," "Richelieu," "The Merchant of Venice," "Romeo and Juliet," "Yorick's Love," "The Master of Ceremonies," "Ingomar," "East Lynne," "Camille" and "Frederick the Great." Her most successful rôles were Camille, Juliet, Portia, Ophelia, Parthenia, La Tosca and Peggy, in "The Country Girl."

Belasco and Meyes then starred her in a tour of the Pacific Coast in which she appeared in "Zaza," "Sapho," "Marta of the Lowlands," "The Unwelcome Mrs. Hatch," "Magda," "A Doll's House," "Giaconda," "Miranda of the Balcony" and "Tess of the D'Urbervilles." In October, 1905, Miss Roberts went under the management of John Cort, manager of the Northwestern Theatrical Association. He produced "Ann La Mont," by Paul Armstrong, with Miss Roberts as star, at Salt Lake City, and followed it on January 28 at Denver with "The Strength of the Weak," by Alice M. Smith and Charlotte Thompson, which after a Western tour was produced at the Liberty Theatre, New York, on April 17. This marked Miss Roberts's entry into New York as a star. In September, 1906, she went on tour with "The Strength of the Weak."

Early in the fall of the same year her husband, Lewis Morrison, died after a brief illness.

Miss Roberts is an active member of the Actors' Fund. She is an expert whip. Her home is Morrison's Manor, Nepperham Heights, Yonkers, N. Y.

MISS ELEANOR ROBSON.

(Photograph copyright by F. S. Clark, Detroit.)

ROBSON, MISS ELEANOR ELISE, actress, was born in Wigan, Lancashire, England, being the daughter of Charles and Madge Carr Robson. Following the death of her husband, the mother brought her daughter to America. It was not long before the blood of three generations of artists began to assert itself, and, placing her young daughter with the Sisters of St. Peter's Academy, Staten Island, the mother entered the theatrical profession, where she has for many years, as Madge Carr Cook, held high and honored place. Miss Robson was graduated from her school in 1897 and started immediately for San Francisco, where Mrs. Cook was playing with the Frawley Stock Company at the California Theatre. The very day of Miss Robson's arrival the actress cast for the part of Marguerite Knox in "Men and Women" fell ill, and the youthful and inexperienced convent graduate was asked if she could undertake the role. She said she could, and she did. The result was a surprising and most remarkable triumph, one which fixed the future career of the already ambitious young woman. Her progress was rapid and most pronounced. Her inborn art, her youth, grace and beauty created a genuine sensation in the Pacific metropolis, and before the season was ended offers of more remunerative engagements began to pour in on her.

Her second season she played leading parts with the Salisbury Stock Company in Milwaukee, and later with the stock company at Elitch's Gardens, Denver, then in the heyday of its fame. On August 21, 1899, she created the part of Bonita Canby, in Augustus Thomas's "Arizona," under Kirke La Shelle's management, at the Grand Opera House, Chicago, and won instant recognition. When "Arizona" was presented at the Herald Square Theatre, New York, Mrs. Sara Cowell Le Moyne was playing under Liebler & Co.'s management at Wallack's, and it was during this engagement that George C. Tyler arranged for his special single matinee presentation of Browning's "In a Balcony." Otis Skinner was the Norbert and Mrs. Le Moyne the Queen, and it was hoped to obtain Miss Julia Marlowe for the part of Constance. Mr. Tyler had seen Miss Robson's work, however, and had great faith in her art, and so the part of Constance was, with Mr. La Shelle's consent, offered to and accepted by her. Her achievement was amazing, and a spring tour of Browning's "In a Balcony," with the same cast, followed. Miss Robson passed under the management of Liebler & Co., where she has since remained.

Her subsequent undertakings have always been of high grade, and her achievements a theme of constant comment. She created the role of Flossie Williams, in "Unleavened Bread," and was the Mlle. de la Vire to Kyrle Bellew's De Marsac in "A Gentleman of France." She was first starred by Liebler & Co. in "Audrey." She was the Juliet in Liebler & Co.'s famous all star cast of "Romeo and Juliet," with Kyrle Bellew as Romeo, Eben Plympton as Mercutio and W. H. Thompson as Friar Lawrence. Miss Robson's triumphs in London and America in the Israel Zangwill comedy "Merely Mary Ann" were phenomenal, the London success surpassing that of any presentation by an American dramatic artist since Ada Rehan took that city by storm. Her Kate Hardcastle in the special production of "She Stoops to Conquer" will be long remembered. Her creations of last season in Jerome and Clyde Fitch plays will be witnessed by New Yorkers this season, for they are included in her extraordinary repertoire for the entire season's engagement at the Liberty Theatre, a repertoire in which are new plays by Edmond Rostand, Israel Zangwill, Jerome K. Jerome, Mrs. Humphry Ward, Louis N. Parker, Clyde Fitch, C. Haddon Chambers, Leo Ditrichstein, Eugene Presbrey, C. S. McClellan and other well known playwrights. Miss Robson's address is care of Liebler & Co., 1402 Broadway, New York.

ROCKWELL, MISS FLORENCE, was born in St. Louis, Mo., July 9, 1880. Her parents, Theodore J. and Amanda Rockwell, were not connected in any way with the theatre, but her father was unusually gifted as a mimic, and from her earliest childhood Florence showed her dramatic bent. What might be called her first public appearance was when as a child of four years her father lifted her to a table on the floor of the Merchants' Exchange, where she recited a repertoire of baby pieces for an applauding audience of St. Louis brokers. From that time on she was frequently facing the footlights in amateur performances, principally as a dancer, an accomplishment which she has always retained, and in which she has become very expert, although she has had little opportunity to make use of it in any of her rôles.

At the age of twelve her family moved to New York and her mother placed her under the tutelage of Rose Eytinge with the idea that some day she might go on the stage. One afternoon when Thomas W. Keene was calling upon Rose Eytinge she spoke to him of the talented child she had been training. Mr. Keene expressed a desire to hear her read, and Florence went through some scenes from "Romeo and Juliet." The veteran actor was so impressed that a few weeks later he made Miss Rockwell an offer to play leading parts in his company. His managers scouted the idea that a child could play leading parts in Shakespearian repertoire. But Mr. Keene had faith, and Miss Rockwell made her debut as Julie de Mortemar, in "Richelieu," in Pittsburg, following it in the same week with Desdemona, Ophelia and Juliet. She was one of the youngest Juliets who ever played in this country, being fourteen years old, and she was advertised as a Shakespearian prodigy. Some of her St. Louis friends offered to back her as a star, but she declined.

After the engagement with Mr. Keene Miss Rockwell appeared with James O'Neill as Ophelia, as Virginia, in "Virginius"; Julie, in "The Lyons Mail," and Mercedes, in "Monte Cristo." She created the part of Meg Ronalds, in Charles Kline's play, "Hon. John Grigsby," with Sol Smith Russell. Then came Mary Horneck, in Augustus Thomas's "Oliver Goldsmith," with Stuart Robson, in which Miss Rockwell made her first Broadway success. The following summer she played Camille at the head of a special company at the Tremont Theatre, Boston, her playing winning for her a high place in the esteem of the Boston public. She then joined Henry Miller's company, appearing with it in New York as Elizabeth Wilbur, in "Richard Savage," and Pamela, in "D'Arcy of the Guards," and in a variety of leading rôles during Mr. Miller's summer stock season at the Columbia Theatre, San Francisco. She was then engaged by Klaw & Erlanger, playing first Clara J., in George V. Hobart's farce, "John Henry," and later Hermia, in "A Midsummer Night's Dream," with Nat Goodwin. After playing the

heroine in Henry W. Savage's production of "Common Sense Bracket" Miss Rockwell was especially engaged to play Nora, in "A Doll's House," supported by the Proctor company, at the Fifth Avenue Theatre, New York.

ROBSON, MISS MAY (MRS. AUGUSTUS H. BROWN), actress, was born in Australia, the name of her parents being Robison and her father being an officer in the British Navy. A typographical error was responsible for Miss Robison becoming known as Robson. She was educated in Paris and Belgium. While she was still a girl she ran away from home and was married. A few years later she found herself a widow in New York, friendless, almost penniless and with three young children. Two died during her struggle with poverty. She made only a scant living by painting china and menu cards, and almost in desperation she turned to the stage.

She had had absolutely no experience when she was engaged to play a small part in "The Hoop of Gold," a melodrama, under the management of Marbury and Overton, at the Madison Square Theatre, New York, in 1883. She made such a success of Tilly, a "slavey," that she was engaged by Daniel Frohman for the Lyceum Theatre. Passing to the management of Charles Frohman, she remained with the Empire Theatre company for eighteen years, playing character parts in nearly all its productions, prominent among which were Poulette, in "The Conquerors"; Miss Ashford, in "The Private Secretary"; Artemise, in "A Night's Session," and Veranda, in "Foregone Conclusions."

Miss Robson, in addition to being an adept in the art of make-up, has more than once invented original effects in connection with her character acting, most notable among which were her "third leg," in "The Poet and the Puppets," and her "trick" wig, in "The Councillor's Wife."

Miss Robson is the wife of Dr. Augustus H. Brown, a New York physician.

ROMA, MME. CARO, actress and vocalist, was born in California, her father being a forty-niner, and has Italian, French, Spanish and English blood in her veins. She made her first stage appearance when she was three years old in Platt's Hall, San Francisco, and has been continuously behind the footlights ever since. She continued playing child's parts, principally in opera, until she was fifteen years old, studying music in the mean time, when she became the leader of the orchestra with the first "Cinderella" company in America. For a time while she was still in her teens she conducted a French opera company in a tour through Canada under the management of Tom Maguire. Her musical education was completed at the New England Conservatory of Music in Boston, and she then at once entered on her operatic career. She was the first prima donna of the original Castle Square Opera Company, organized by Henry W. Savage in Boston. Returning to San Francisco she joined the opera company at the Tivoli Opera House and continued with it for several years, playing the chief parts in all the well known operas. While Grover Cleveland was President she was the soloist with the United States Marine Band. When Mascagni, in his memorable visit to this country, conducted a performance of his "Cavalleria Rusticana" at San Francisco Mme. Roma was the Santuzza. For the last seven years she has been singing in grand opera in the Continental capitals. Just before her death Queen Victoria decorated Mme. Roma at Windsor Castle. Her best known songs are "Violets," "Resignation" and "Wandering One." She is the author of "Some Idle Moments." Residence, Lauderdale Mansions, Maida Vale, London.

RING, MISS FRANCES, actress, really began her stage career with Julia Marlowe, from whom she received training and instruction. She left the Marlowe company to play with Amelia Bingham, in "The Climbers." An engagement with Charles Richman followed, and this was succeeded by a rôle in George Ade's "The County Chairman." The seasons of 1905-'06 she had the stellar rôle in another Ade comedy, "The College Widow."

ROGERS, GUS and MAX (THE ROGERS BROTHERS), comedians, have always been so closely associated that it is practically impossible to separate them, even in a biographical sketch. They made their first professional appearance in a song and dance act at the National Theatre, on the Bowery, New York, in 1885. It was four years later when they first appeared as Dutch knockabout comedians at Tony Pastor's Theatre, New York, where their act made such a success that they stayed the entire season. After seasons with Tom Miaco's City Club Company, Reilly and Wood, and Hart's Boston Novelty Company, they returned to Tony Pastor.

They first organized their own company in 1893, and after a season on the road were again seen at Pastor's. A season with Field and Hanson followed. In 1905 they were a feature of Donnelly and Girard's farce comedy "The Rain Makers." In 19— they first appeared at Koster & Bial's, in New York, and the following year they created the leading comedy parts in "One Round of Pleasure," at the Knickerbocker Theatre, New York. In 1898, as joint stars, they started in "vaudeville-comedies" especially written for them by John J. McNally, the first of which was "A Reign of Error." This was followed by "The Rogers Brothers in Wall Street." The seasons of 1906-'07 they appeared in "The Rogers Brothers in Ireland."

RYLEY, MADELINE LUCETTE (MRS. J. H. RYLEY), playwright, was born in London, England. She first was an actress, and made her first appearance on the stage at the age of fourteen. For several years she played with provincial companies on tours. Tiring of this, she decided to try her hand at playmaking. Her first effort was a comedy for Nat C. Goodwin called "An American Citizen," produced in 1890. Since then she has written twenty-seven plays, all of which have been successful from a business point of view. Among them are "Christopher, Jr.," written for John Drew; "Lady Jemima," "Valentine Days" and "A Coat of Many Colors." She is the wife of J. H. Ryley, the comedian.

ROSENFELD, SYDNEY, playwright, was born in Richmond, Va., on October 26, 1855, and educated in the public schools. Going to New York in early life, he engaged in literary pursuits and became the first editor of "Puck." His first play, "A Possible Case," was followed by "Imagination," "The Club Friend," "The Politician," "A Man of Ideas" and "A House of Cards." His first great success was "The Senator," in which W. H. Crane first appeared as an individual star. He wrote "The Lady or the Tiger" and "The Mocking Bird," a light opera, in which Mabelle Gilman starred; "The Passing Show" and "The Giddy Throng," for the Casino Theatre, and "The King's Carnival," "The Hall of Fame" and "The Vanderbilt Cup," the last named of which was produced at the Broadway Theatre, New York, in the spring of 1906, and in

which Elsie Janis first became a star. Mr. Rosenfeld also adapted "The White Horse Tavern," "The Two Escutcheons," "The Black Hussar" and "Prince Methusalem." He is one of the chief promoters of a plan for a national theatre.

ROSS, THOMAS W., actor, made his first appearance on the stage in 1892 with the Boston Museum Stock Company and remained with that organization until its dissolution. Then followed a thirty weeks' season with the Grand Opera House Stock Company, of Boston. The seasons of 1895 and 1896 he spent in Denver and Kansas City. Then he became a member of the stock company of the Avenue Theatre, Pittsburg, Penn., playing, among other parts, Tony Lumpkin and Bob Acres. On the reorganization of that company, which was transferred to the Grand Opera House, Mr. Ross was engaged for leading light comedy and juvenile rôles. At the Park Theatre, Brooklyn, in the revival of "Trilby," he was cast for Little Billee, with Henrietta Crosman as Trilby. Among his successes during the last few years have been the rôles of Augustus Keen Shaver, in "My Friend from India"; Tweenways, in "The Amazons"; Hypocrite Caromel, in "Nerves," and John Baristock, in "His Excellency the Governor." He made his chief success as a star in "Checkers," and the season of 1906 played Robert Rand in the Cohan play "Popularity," which opened at Wallack's Theatre October 1.

RUSSELL, MISS ANNIE (MRS. OSWALD YORKE), actress, was born in Liverpool, England, in 1864 and taken to Canada when a little child. She made her first public appearance as Jeanne, in "Miss Multon," with Rose Eytinge at the Academy of Music, Montreal. At the end of a season Miss Russell went to New York and joined Haverly's Juvenile "Pinafore" Company as a member of the chorus. A few months later she was singing Josephine. She later appeared as the little boy, in "Rip Van Winkle," with Robert McWade, and as Little Eva, in "Uncle Tom's Cabin."

After a tour to the West Indies and when only fifteen years old Miss Russell made a big success in "Esmeralda," by Frances Hodgson Burnett, at the Madison Square Theatre, New York, playing the part there 350 times and nearly a thousand times altogether.

Miss Russell was married to Eugene Wiley Presbrey, then stage manager of the Madison Square Theatre, New York, in Buffalo November 6, 1884. Thirteen years later she obtained a divorce.

After playing in "Pique," "Confusion" and "Hazel Kirke" she joined A. M. Palmer's Madison Square Theatre Stock Company. She played the ingenue rôles and made marked successes as Lady Vavir, in W. S. Gilbert's "Broken Hearts"; Sylvia, in "Our Society," and Elaine, in George Parsons Lathrop's adaptation of Tennyson's "Idylls of the King." She also played in "Moths," "Engaged" and "Sealed Instructions." Two years later Miss Russell was compelled to retire by illness, and from 1889 to 1894 she was lost to the stage. Early in 1891 a monster benefit was held for her, the performance, at Palmer's Theatre, New York, netting $5,000 for her. She made her reappearance, fully recovered, under the management of Charles Frohman, in A. M. Palmer's company at Wallack's Theatre, New York, in the spring of 1894 in the leading part in Sydney Grundy's "The New Woman." This was followed by "Lethe's Dream" and Rosalind, in "Romeo's First Love."

The following season she was leading woman for Nat Goodwin, in "David Garrick," "Ambition" and "In Mizzoura." There followed in succession star appear-

ances in Bret Harte's "Sue" and as Betty, in "The Mysterious Mr. Bugle," and support of Sol Smith Russell, in "A Bachelor's Romance." After playing in the one act play "Daingerfield, '95," and a special matinee of "The Seenario," Miss Russell went to London in 1898 and played "Sue" and "Daingerfield, '95," at the Garrick, meeting with much praise. She returned to the United States at the head of her own company the same year and appeared as Catherine, in the play of that name. The season of 1899-1901 she starred in "Miss Hobbs," at the Lyceum Theatre, New York, for five months; 1901-'02 in "The Royal Family," which held the Lyceum stage for six months, and 1902-'03 in "The Girl and the Judge," which ran until 1904 at the old Lyceum. The season of 1904-'05 she appeared in "Mice and Men" and "Brother Jaques," at the Garrick Theatre, New York, and in "Jinny, the Carrier," at the Criterion. In 1905 she again went to London, playing the title rôle in Bernard Shaw's "Major Barbara." On March 27, 1904, Miss Russell was married to Oswald Yorke, an English actor.

RUSSELL, MISS LILLIAN LEONARD, light opera prima donna and actress, was born in Clinton, Iowa, December 4, 1861, her father, Charles E. Leonard, being the proprietor and editor of "The Clinton Weekly Herald," and was christened Helen Louise Leonard. Her mother, Mrs. Cynthia Leonard, was well known as a woman's rights advocate. In 1865 her family moved to Chicago, where she was educated in the Convent of the Sacred Heart, and studied vocal and violin music. Her first performance as an amateur was, as a pupil, in Chickering Hall, Chicago, on which occasion she sang two songs. While she was singing in the choir of St. John's Episcopal Church, Chicago, she was studying singing with Madame Jennivally, who encouraged her in her ambition for the grand opera stage. She went to New York and studied further for grand opera under the late Dr. Damrosch. It was in 1879 that she made her first appearance on the stage, Mrs. William E. Sinn prevailing on her to appear in the chorus of Edward E. Rice's "Pinafore" company for the sake of the stage experience. The engagement lasted only two months, but resulted in the marriage of Miss Leonard to Harry Braham, the musical director of the company. She then retired from the stage, but soon sought it again, and obtained an engagement from Tony Pastor, who offered her $50 a week to sing ballads in the old Tony Pastor Theatre, in Broadway, New York, opposite Niblo's Garden, after hearing her sing in a theatrical boarding house where he had called on a woman playing at his theatre. He suggested the stage name of Lillian Russell for his new recruit, and she adopted it.

Miss Russell relates that on the first night she appeared at Pastor's Theatre she sang in a trance, not knowing what occurred from the time she went on until she reached her dressing room. Nevertheless, her appearance was a much talked of success. Her songs were "The Kerry Dance," "Twickenham Ferry" and other ballads of a like nature. She next appeared with Pastor's burlesque companies, in "Olivette" and "The Pirates of Penzance," and in his condensed version of "Patience." After singing under the management of Colonel John A. McCaull at the Bijou Opera House, New York, October 21, 1881, as D'Jemma, in "The Snake Charmer," Miss Russell made a tour to the Pacific Coast with a company managed by Frank Sanger, singing leading light opera rôles. After a season's concert tour she made her first appearance at the Casino, New York, in 1884, as Constance, in "The Sorcerer." The rôle of Prince Raphael, in "The Princess of Trebizonde," followed at the same theatre. During this engagement, on May 10, 1884, at Hoboken, N. J., Miss Russell was married to Edward Solomon, the leader of the Casino orchestra, having been divorced from Mr. Braham four days previously. With her husband Miss Russell

MISS LILLIAN RUSSELL.

(Photograph copyright by Falk.)

then went to London, where they remained for two years, Miss Russell appearing there in two operas written for her by her husband, "Virginia," at the Gaiety Theatre, and "Polly," at the London Novelty. While they were there Solomon was claimed as husband by Lillie Grey, a music hall singer, and he and Miss Russell separated, she returning to the United States in 1886 and joining the Duff Opera Company, with which she remained for two years.

She then resumed her place at the head of the New York Casino forces, singing Eielka, in "Nadjy"; Pepita, in "Pepita"; Dorothy, in "Dorothy"; Anita, in "Queen's Mate"; Florella, in "The Brigands"; Grand Duchess, in "The Grand Duchess"; Harriett, in "Poor Jonathan"; Theresa, in "The Mountebanks"; Giroflé-Girofla, in "Giroflé-Girofla," and Rosa, in "The Princess Nicotine." On January 22, 1894, she was married, in Hoboken, N. J., to Giovanni Perugini (John Chatterton), the tenor of "The Princess Nicotine" company, her marriage to Mr. Solomon having been annulled, she receiving the custody of their daughter. The season of 1897-'98 Miss Russell, who had previously separated from Signor Perugini, appeared with Della Fox and Jefferson De Angelis at the Casino, in "The Wedding Day." The next season she played in "La Belle Helene." The seasons of 1899-1900 she was a member of the Weber & Fields stock company at their New York music hall. Her last appearance was in 1905, in the opera "Lady Teazle," founded on Sheridan's comedy. The fall season of 1906 she starred in a comedy without music, called "Barbara's Millions." Miss Russell's home is No. 161 West 57th street, New York.

SABEL, MISS JOSEPHINE (MRS. DAVID SABEL), actress and vaudeville singer, was born in Lawrence, Mass., of French parents. She made her stage début in 1887, playing in comic operas and farce comedy until 1893, when she went into vaudeville, opening at the Imperial Music Hall, now Weber's Theatre, New York. Since then Miss Sabel has been continuously in vaudeville, and has popularized many songs.

SAXE, TEMPLER (TEMPLER EDWARD EDEVEAIN), actor and singer, was born at Redhill, Surrey, England, in 1866, being the son of Eaton Edeveain, barrister-at-law, and his wife, Lady de Capelbroke. He was educated at Brussels and Bonn universities. Having studied singing under Neville Hughes, of London, he made his first appearance as the Blacksmith, in "Tally Ho!" at Mr. and Mrs. Gerran Reed's Entertainment, St. George's Hall, London, in 1886. He then joined the Carl Rosa light opera company, playing Ruffino, in "Paul Jones," and understudying Agnes Huntington in the title part. In 1888 he understudied Hayden Coffin and played the principal part in the opera "Margery" in the English provinces. He next played in "Miss Decima," known in this country as "Miss Helyett," and played the baritone parts in "Tom Brown," at the Criterion Theatre, London, in 1891, and in "Morocco Bound" in 1892.

He then went to South Africa and played fifteen parts in light operas during a season of six months. Returning to England, he played in "The Gaiety Girl" three consecutive seasons. He then created the part of Felix McAlister, in "On the March," at the Prince of Wales's Theatre, London, and played in "All Aboard," at the Court. He played the Marquis, in a revival of "The Chimes of Normandy," and played in "Billberry of Tilbury," at the Criterion. He then starred in the English provinces in "Paul Jones," and after a season singing ballads in vaudeville houses he came to this country in August, 1901, making his first appearance the following

month in "The Ladies' Paradise," at the Metropolitan Opera House. After an engagement in "The Chaperons," with Frank Perley, he resumed his part in "The Ladies' Paradise," then called "My Antoinette."

He then played his old part in "Morocco Bound," following that with his first big success in this country as Lieutenant Hardy, in "The Sultan of Sulu," which ran six months at Wallack's Theatre, New York. He created the baritone part in "An English Daisy," at the Casino, and Piff, in "Piff, Paff, Pouf," at the same theatre. The season of 1905-'06 he played the Hon. Crewsboodle, in "The Earl and the Girl." He is a member of the Savage, Eccentric, Green Room, Playgoers' and National Sporting clubs, of London, and the Green Room Club, New York.

SAYRE, THEODORE BURT, playwright, was born in New York December 18, 1874. He was educated at the University Grammar School, and was graduated from the New York College of Pharmacy in 1892. He had made his mark as a writer of novels before he produced his first play, "The Wife of Willoughby," at the Lyceum Theatre, New York, in 1896. The following year his "Charles O'Malley" was produced at Washington, D. C. His plays since then have been "Two Rogues and a Romance," produced in 1898 at St. Louis; "The Son of Carleycroft," at Boston, in 1900; "A Classical Cowboy," 1900; "Manon Lescaut," 1901, at Wallack's Theatre, New York; "Tom Moore," at the Herald Square Theatre, New York, and "The Bold Sojer Boy," at the Fourteenth Street Theatre, in 1903. Mr. Sayre's latest work is "Eileen Asthore," written for Chauncey Olcott and produced at Saratoga August 16, 1906. Mr. Sayre married Laura Helen de Gumoens April 6, 1904.

Mr. Sayre's home is No. 116 West 141st street, New York.

SEABROOKE, THOMAS QUIGLEY, comedian, was born in Mount Vernon, N. Y., October 20, 1860. He attended the public schools there, and, when eleven years old, obtained employment at the East Chester National Bank. He was afterward teller in the banking house of J. M. Masterson & Co. He made his first appearance on the stage, September 11, 1880, at Westerly, R. I., as Bertie Cecil, in "Cigarette," a play founded on Ouida's novel "Under Two Flags." He next played with Helen Coleman, in "The Widow Bedotte," and, in 1882, was in a stock company at Halifax, Nova Scotia. The following season he played the detective, in "Rooms to Rent," and the following year John Mandamus, in "Irish Aristocracy." He made his first New York appearance at the Academy of Music in the same part, the fall of 1882. In July, 1883, he married Elvia Crox, an actress. The season of 1883-'84, Mr. Seabrooke played juvenile lead with Jeffreys Lewis, in "The Ruling Passion," and throughout a stock season at the Baldwin Theatre, San Francisco. After supporting Barney McAuley for a time, as a member of George Holland's company, Mr. Seabrooke played his first comedy rôle. It was in "Ten Nights in a Barroom."

Dashing into the field of farce comedy, he made hits in "Two Bad Men" and "Aphrodite." He then created the part of Oleo Masherine, in "Keep It Dark." In 1886 he was seen in Hoyt's "A Tin Soldier," and in 1888 he was with Kate Castleton, in "A Paper Doll." In November of that year he made his first appearance in comic opera, as General Knickerbocker, in "The Little Tycoon." He then created the part of Deacon Tidd, in "The Midnight Bell," February 18, 1889. The following year he became a star, in the comic opera "The Fakir." In 1900 he was with De Wolf Hopper, in "Castles in the Air." Mr. Seabrooke made his first great success

in "The Isle of Champagne," which was produced in May, 1892, and ran for nearly three years. "Tobasco" was Mr. Seabrooke's next opera, produced in Boston, in 1894. This was followed by a farce, called "A World of Trouble," and "The Speculator." He then appeared in "Yankee Doodle Dandy," in "Erminie," in "The Rounders," in "Piff, Paff, Pouf," and in the spring of 1906 he was in "The Alcayde," produced in Chicago. The fall season of 1906 he played in a sketch with Pauline Hall, in the vaudeville houses.

SCHEFF, MADAME FRITZI (MADAME VON BARDELEBEN), grand and comic opera prima donna, was born in Vienna, her maiden name being Anna Scheff Yager. Her mother, Hortense Scheff, was a prima donna at the Imperial Opera House, Vienna, and her father, Dr. Yager, a physician of the Austrian capital. When she was five years old Miss Yager sang in a church choir, and when she was eight years old was spoken of as a prodigy. After completing vocal study at Dresden and Frankfort she made her stage debut in the latter city as Juliet, in "Romeo and Juliet." Her success was instantaneous. After singing prima donna rôles in "Faust," "Cavalleria Rusticana," "La Boheme" and "Mignon" for two years in Frankfort she went to Munich and there Maurice Grau heard her. He offered her thirty thousand marks a year to sing in New York and she signed a three years' contract with him, making her first American appearance at the Metropolitan Opera House as Marzelline, in "Fidelio," on December 28, 1900.

That season she appeared as a Rhine Maiden, in "Rheingold" and "Götterdämmerung"; as a Valkyr, in "Walküre"; as the unseen Forest Bird, in "Siegfried"; Zerlina' in "Don Giovanni," and Musetta, in "La Boheme." The following season she was the Cherubino of "The Marriage of Figaro," the Papagena of "The Magic Flute," the Nedda of "Pagliacci," and the Asa of Paderewski's "Manru." During the interval between these two seasons Fritzi Scheff became the wife of Baron Fritz von Bardeleben, a German captain of hussars, to whom she had been engaged for two years. The barrier to their marriage had been the rule that an officer cannot marry unless his wife brings him a large dowry. He finally decided to give up the army for a bride.

When it became known that Maurice Grau was to give up the management of the Metropolitan Opera House Charles B. Dillingham made Fritzi Scheff an offer to star in comic opera under his management. She accepted and made her debut in that field at the Broadway Theatre in November, 1903, as Babette, in the opera of that name, by Harry B. Smith and Victor Herbert. The next season she appeared in "The Two Roses," a musical version of "She Stoops to Conquer," by Stanislaus Stange and Ludwig Englander. This proving a failure, Mr. Dillingham revived for her a series of the old light operas, Lecoq's "Girofle-Girofla" and Von Suppe's "Boccaccio" and "Fatinitza" being among them. In 1905-'06 she appeared in "Mlle. Modiste," by Henry Blossom and Victor Herbert, finding in it her chief success as a comic opera prima donna.

SCOTT, CYRIL, comedian, was born at Banbridge, County Down, Ireland, February 9, 1866, and came to the United States with his parents at an early age. He made his first appearance on the stage in August, 1883, in Paterson, N. J., in "The Girl I Love; or, The Diamond Mystery." He had previously, as a schoolboy, performed as a minstrel, and it was at the suggestion of a dramatic critic of a New York newspaper who had seen him in "black face" that

he sought a stage career. He played two rôles in his first engagement, one of them that of a negro, and received $3 a week and his board. His second engagement was with Minnie Maddern, in "Caprice," at $15 a week. When that play passed into the hands of the Frohman brothers, Charles, Daniel and Gustave, they retained Mr. Scott and advanced his salary to $30 a week. From that time on his rise was rapid. In 1884, 1885 and 1886 he played with Minnie Maddern in "In Spite of All" and "Caprice," and the season of 1886-'87 appeared with Richard Mansfield in "Prince Karl" and other plays.

The following season he played with Lotta in "Pawn Ticket 210" and "The Little Detective," and in 1888-'89 supported E. H. Sothern in "Lord Chumley," "The Highest Bidder" and "The Minister of Woodbarrow." The following season he joined the Lyceum Theatre stock company, prominent among his many rôles being those in "Sweet Lavendar" and "Old Heads and Young Hearts." Charles Frohman then engaged him for his stock company, and with that organization Mr. Scott played in "Men and Women," "The Lost Paradise," "The Councillor's Wife," "The Girl I Left Behind Me," "The Younger Son," "Sowing the Wind," "The Luck of Roaring Camp" and "The Gudgeons." Then followed seasons with Mrs. Leslie Carter in "The Heart of Maryland," "My Friend from India" and "Lost, Strayed or Stolen." He then entered the musical comedy field and immediately became one of the most popular and successful singing comedians of the day, rôles with Augustin Daly's company in "The Circus Girl," "The Geisha" and "Runaway Girl" being his principal successes. Later engagements were with Anna Held in "Papa's Wife," in "The Lady Slavey," "The Casino Girl" and "Florodora." The season of 1905-'06 he returned to legitimate comedy to make one of the greatest successes of his career in "The Prince Chap," which had a long run in New York.

Mr. Scott married Louise Eissing, prima donna of the Henderson Extravaganza Company. His home is at Bayside, Long Island.

SHANNON, MISS EFFIE (MRS. HERBERT LAMB), actress, was born in Cambridge, Mass., her father being a native of Portsmouth, N. H. She made her first appearance on the stage as a child, in a crowd of "supers," in John McCullough's revival of "Coriolanus," at the Boston Theatre. Her first speaking part was Little Eva, in a production of "Uncle Tom's Cabin," at the Howard Athenæum, Boston. In a tour of the company through New England she was billed as "La Petite Shannon." Afterward Miss Shannon played children's parts with Lawrence Barrett, and she was also in the chorus of a children's "Pinafore" company, Ida Mulle being the Josephine and Fritz Williams the Sir Joseph Porter.

Miss Shannon's mother then took her to New York, where she finished her education, and then played a small part in "The Silver King." She made her first success as Rose Leyburn, in "Robert Elsmere," with Robert Mantell, at the Union Square Theatre, New York, after which she joined the Augustin Daly company, remaining with it a year and a half. In 1887 Miss Shannon became a member of Daniel Frohman's Lyceum Company and made successes as Kittie Ives, in "The Wife"; Kate, in "The Idler," and Bess, in "The Charity Ball."

Miss Shannon was married to Henry Guy Carleton, the playwright, April 10, 1890. She obtained a divorce about three years later and became the wife of Herbert Kelcey (Lamb), the actor. Miss Shannon played Dora, in "Diplomacy," with Rose Coghlan in 1893, and afterward supported Mrs. Langtry, in "Gossip," and Olga Nethersole. She then became joint star with Mr. Kelcey, in "The Moth and the Flame," which ran several seasons.

SHAW, GEORGE BERNARD, playwright, was born in Dublin, Ireland, July 26, 1856. He went to London in 1876 and became a prominent Socialist and an art critic, writing for "The World" and Henry Labouchere's "Truth." He published four novels between 1880 and 1883, named "The National Knot," "Love Among the Artists," "Cashel Byron's Profession" and "An Unsocial Socialist," in addition to many pamphlets on Socialism published by the Fabian Society, and later philosophical essays, "The Quintessence of Ibsenism" and "The Perfect Wagnerite." He wrote weekly articles on music in "The London Star" and "The World" and articles on the drama in "The Saturday Review."

He has written many plays, the first to attract attention being "Arms and the Man," produced by Richard Mansfield in New York in 1894. Since then his plays, some of which have been prohibited for stage production, have been of a character to make them unique in the literature of the stage. Among them are "Mrs. Warren's Profession," produced by Arnold Daly in 1905, which was taken from the boards after one performance in New York; "The Admirable Bashville," "How He Lied to Her Husband," "Man and Superman," "Cleopatra," "Candida" and "The Devil's Disciple."

Mr. Shaw is a vegetarian. He is a member of the London Borough Council, St. Pancras division. His home is at No. 29 Fitzroy Square, London, W.

SHAW, MISS MARY, actress, was born in Boston, being the daughter of Levi W. Shaw. She was graduated from the high schools there and for a short time taught in the public schools. At this time she took part in several amateur dramatic performances. Desiring to become a professional actress, she obtained a letter of introduction from John Boyle O'Reilly to Dion Boucicault. She obtained an engagement to play Chorus in an extravaganza at the Boston Museum, and in this part made her first appearance on the professional stage through a trap in the floor. She remained two years with the Boston Museum company, after which she was engaged by Augustin Daly and played at his theatre for a season. She supported Fanny Davenport. For four years she was leading woman with Madame Modjeska and attracted much attention as Queen Eliazbeth, in "Marie Stuart."

After a season as leading woman with Julia Marlowe, during her first starring tour, Miss Shaw starred in "A Drop of Poison," an adaptation from the German of Oscar Blumenthal. She then played in "A Night's Frolic," a farce, in which Helen Barry was starred. In 1893 Miss Shaw was seen as Rosalind, in a Professional Woman's League production of "As You Like It," at the Garden Theatre, New York. Following this Miss Shaw played Marion, in Mrs. Fiske's production of "Tess of the D'Urbervilles." She afterward created the part of Roxy, in "Puddin' Head Wilson," with Frank Mayo; played a season with Joseph Jefferson and starred with Eben Plympton and Edmund Collier in a Shakespearian repertoire.

In 1898 she made the greatest success of her career as Mrs. Alving, in Ibsen's "Ghosts," playing the rôle first in New York at the Manhattan Theatre. She starred for thirty-seven weeks in that play, going through the country as far West as Colorado. She thus was the first American actress to introduce the work of the Norwegian playwright to the general American public. In 1899 the International Congress of Women, convening in London, selected Miss Shaw to speak at St. Martin's Town Hall in Trafalgar Square on "The Stage as a Means of Livelihood in America." She was one of a hundred American women invited to a banquet at Windsor Castle by Queen Victoria that summer. In October, 1905, she played

Mrs. Warren, in Bernard Shaw's "Mrs. Warren's Profession," at its initial performance in America at the Garrick Theatre, New York. In the spring of 1906 she was starred by the Shuberts in "The Love That Blinds."

Her New York address is No. 108 West 45th street.

SHATTUCK, MISS TRULY (MRS. STEPHEN A. DOUGLAS), actress and singer, was born in an adobe house, adjoining the old Mission Church of San Miguel, in San Luis Obispo County, California, July 27, 1876. Her maiden name was Clarice Etrulia de Bucharde. She made her first appearance on the stage as a member of the chorus, at the Tivoli Opera House, San Francisco, her first salary being $8 a week. Miss Shattuck made her first Eastern success in the part of Mephisto, in "Little Faust," under the management of William Parry, which ran sixteen weeks at the Manhattan Beach Theatre and at Hammerstein's Olympia, New York, the summer of 1895. After a season in vaudeville she played in "The English Daisy" for twelve weeks, at Weber & Fields's, New York.

Again going into vaudeville, she played a season, in 1899, at the Winter Garden, Berlin, Germany, and the season of 1900 she was in "The American Beauty," in London, England, with Edna May. She joined the Cohan and Harris forces, on returning to this country, and played with them three successive seasons, appearing in "Little Johnny Jones," "George Washington, Jr." and "The Governor's Son."

Miss Shattuck was married to Stephen A. Douglas, November 15, 1900. Her favorite pastimes are yachting and motoring. She owns a 12-foot yawl, the Dolauradora, and an electric Stanhope automobile, which she runs herself. Miss Shattuck's town address is No. 181 West End avenue.

SHEEHAN, JOSEPH F., grand opera tenor, was born in Boston, where, at the age of fourteen, he had gained prominence as a boy soprano through his singing in church choirs. In 1892, while he was leading tenor at St. Joseph's Cathedral, Boston, Thomas Q. Seabrooke made him an offer to join the "Isle of Champagne" company. Mr. Sheehan accepted, but he remained with the company only one season, leaving it to appear with the Bostonians, in "Robin Hood," "Prince Ananias" and "The Maid of Plymouth." The following season he sang in "Rob Roy." He next sang the leading tenor rôle in Smith and De Koven's "The Mandarin," and at the end of that engagement became a member of Henry W. Savage's Castle Square Opera Company. With this company he has made his chief success in singing grand opera in English, his most prominent rôles being in "I Pagliacci," "Cavalleria Rusticana," "Il Trovatore," "Faust," "Lohengrin," "Romeo and Juliet," "Aïda" and "La Bohême."

October 15, 1906, Mr. Sheehan sang the rôle of Lieutenant Pinkerton, in the first production in English of Puccini's Japanese opera "Madame Butterfly," at the Columbia Theatre, Washington, D. C.

SIDNEY, FRED. W., aetor, playwright and stage manager, was born in England, being the son of the late William Sidney, for many years stage manager of the Adelphi Theatre, London. After wide experience as aetor and stage manager in England Mr. Sidney came to this country in 1887. He made his first appearanee here with Mrs. James Brown Potter at the Fifth Avenue Theatre, New York. This was followed by an engagement at the Boston Museum for the run of "Harbor Lights." Mr. Sidney made his first marked success as a stage manager in this country with his production of "The Searlet Letter" for Richard Mansfield at Daly's Theatre, New York.

Mr. Sidney has aeted in many companies here, his last engagement being with W. A. Brady in support of Miss Graee George. Mr. Sidney is the author of "Her Evil Genius," a eomedy drama produeed by Maude Banks; "Wig and Gown," played by the late Rosina Vokes; "A Loving Legaey," produced at the Strand Theatre, London; "A Queen of Hearts," a musical eomedy played by John Mason and Marion Manola, and the farce comedy, "The Brixton Burglary," produced at Terry's Theatre, London, and afterward at the Herald Square Theatre, New York.

Mr. Sidney married Vida Croly, daughter of Mrs. J. C. Croly, the writer known as "Jennie June." They have a daughter twelve years old. Mr. Sidney divides his time between this country and England, usually spending his summers at Siaseonset, Mass.

SITGREAVES, MISS BEVERLY, aetress, made her first appearanee on the stage with Agnes Herndon, at the Union Square Theatre, in 1888, in "The Commereial Traveller's Bride." The following year she joined the Rosina Vokes Company, playing leading juvenile parts. Since then she has supported sueh stars as Riehard Mansfield, Mrs. Bernhard-Beere and Sadie Martinot. Among her greatest sueeesses have been the baroness, in "A Parisian Romance"; the housekeeper, in "Dr. Jekyll and Mr. Hyde," and the heroine, in "Work and Wages." She was also in "The Resurreetion," with Blaneh Walsh. Miss Sitgreaves was last seen in Henry W. Savage's produetion of "The Stolen Story," whieh played a brief season at the Garden Theatre, New York, in the fall of 1906.

SEYMOUR, WILLIAM, stage direetor, was born in New York Deeember 19, 1855. He began his stage career as an actor of boy parts at the Varieties Theatre, New Orleans, in 1862, and remained there until 1869. He was call boy at Booth's Theatre from 1869 to 1871, and then went to the Globe Theatre, Boston, for a season. From 1872 to 1875 he was stage manager of the Varieties Theatre, New Orleans, and with Lawrence Barrett, and was with A. M. Palmer for two years at the Union Square Theatre, New York. From 1877 to 1879 he was stage manager of the California and Baldwin's theatres, San Francisco, and then beeame stage director at the Boston Museum, a place he oeeupied

ten years. In 1890 he became manager for Abbey, Schoeffel & Grau, of the Tremont Theatre, Boston, staying there nine years. One season he was general manager with Maurice Grau at the Metropolitan Opera House, New York. He next became associated with the productions of Charles Frohman, whose general stage director he has been since June 1, 1904.

Mr. Seymour married May, a daughter of E. L. Davenport and sister of Fanny Davenport, January 8, 1882.

Mr. Seymour is a member of The Players, New York. His home is at South Duxbury, Mass. His business address is Empire Theatre, New York.

SILL, WILLIAM RAYMOND, manager, was born in Hartford, Conn., September 29, 1869, being the youngest child of George Griswold Sill, ex-Governor of Connecticut. He was educated in Hartford, and attended Amherst College for a short time, but left there to become a reporter on "The Hartford Telegram." Soon afterward he established "The Winsted Citizen," the first daily newspaper in Litchfield County, Connecticut. In 1888 he went to Minneapolis as an editorial writer on "The Tribune." Two years later he became managing and dramatic editor of "The Daily News," St. Joseph, Mo. In 1890 he was sent to Europe as the representative of various publications to write his impressions of the Passion Play at Oberammergau. In 1891 he became a reporter on "The New York Recorder." He then went to Venezuela as a correspondent for several newspapers during the Crespo revolution, and visited the Maroon Indians, in the Blue Mountains of Jamaica, writing many magazine articles regarding them. In 1895 "The New York Journal" commissioned Mr. Sill to go to Cuba and write several articles regarding the operations of the insurgent armies under Gomez and Antonio Maceo. An interview with the then Captain-General, Martinez y Campos, published in "The Journal," made it advisable for Mr. Sill to return post haste to this country, which he did in a tug by way of Pensacola. When the Spanish-American War became a certainty Mr. Sill was sent to the island of St. Thomas, Danish West Indies, with "The Journal's" yacht Anita, and was practically held prisoner for several weeks by the Spanish gunboats. Later Mr. Sill cabled to his paper the first account of Admiral Sampson's bombardment of San Juan, Porto Rico. The next month he witnessed the destruction of Cervera's fleet.

Mr. Sill was dramatic editor and critic of "The New York Evening World" for several years, until he became personal representative for Stuart Robson. Upon Mr. Robson's death he was the representative of Marie Cahill on her first starring venture. Then he entered the employ of Weber & Fields as their representative at the Globe Theatre, in Boston, and also was manager of the tour of Charles Richman in "Captain Barrington" and of the musical comedy "An English Daisy," both enterprises financed by Weber & Fields. When Weber & Fields undertook their transcontinental tour Mr. Sill was their general representative, and when Joseph Weber and Lew Fields dissolved partnership Mr. Sill became manager for Mr.

Fields and remained with him for two years, until, in 1906, he became associated with Alfred E. Aarons in his various enterprises.

Mr. Sill is the author of numerous lyrics and has written several vaudeville sketches. He is married to Frances Hanlon, daughter of Edward Hanlon, of the Hanlon Brothers, and has one child, Frances Rosemary, born September 13, 1905.

SLOANE, ALFRED BALDWIN, composer, was born in Baltimore, Md., in 1872. He is of English, Irish and French extraction, and, although nearly all his family had been musicians, his parents discouraged musical ambitions in the boy, and he was sent to work in a wholesale dry goods store. There he surreptitiously composed all manner of music, jotting down the tunes on the bottoms of boxes. Coon songs he wrote on button boxes and comic opera ensembles on larger underwear boxes. This habit caused him to lose his position, and for some time he tried all sorts of occupations, including the secretaryship to a cemetery company.

Mr. Sloane had formed the Paint and Powder Club of Baltimore, and the members produced an opera composed by him. This attracted attention, and he was engaged to write "Excelsior, Jr.," for Edward E. Rice, which brought him into considerable prominence. He next wrote "Jack and the Beanstalk," for Klaw & Erlanger. He also wrote much of the music for the plays of the late Charles Hoyt.

Other operas and musical comedies composed by Mr. Sloane are: "The Mocking Bird," in which Mabelle Gilman starred; "Coming Through the Rye," "Broadway to Tokio," "Sergeant Kitty," for Virginia Earle; "Lady Teazle," for Lillian Russell, and "The Gingerbread Man," produced under the management of Colonel Braden.

Mr. Sloane is a member of The Lambs and the Baton Club. His favorite recreations are tennis, baseball, golf and billiards. His home is at No. 202 West 79th street. His business address is No. 1402 Broadway, New York.

SLEATH, HERBERT (HERBERT SLEATH SKELTON), actor, was born in 1870 and educated at Eton. After leaving school he was coached for the army, but the charm of travel seized him, and, being wealthy, he went to Texas and Central America and spent some time in mining and ranching. He returned to England and went on the stage, among his first parts being D'Alroy, in "Caste"; Clement Hale, in "Sweet Lavender," and Cattermole, in "The Private Secretary." In a short time he engaged in management, and produced and played for two years "What Happened to Jones," at the Strand Theatre.

He also shared in the management of the Adelphi, Olympic, Terry's, Avenue, Prince of Wales's and Vaudeville theatres, and appeared at the Haymarket, in "The Second in Command," and in "The Only Way," at the Lyceum, in 1900. In 1904 he came to the United States with his wife, and they played a successful season in New York under the management of Charles Frohman. He devotes his leisure to horse racing, and has carried off honors as an amateur steeplechase rider.

SKINNER, OTIS, actor, was born in Cambridge, Mass., June 28, 1865, his father being the Rev. Charles A. Skinner, a Universalist minister. He was educated in Hartford, Conn., and afterwards was a clerk in an office there. As an amateur he organized a dramatic and musical club, and, deciding to adopt the stage as a means of livelihood, he made his first appearance at Wood's Museum, in Philadelphia, October 30, 1871. He played the part of Old Plantation, a negro, in a play called "Woodleigh," his salary being $8 a week. The following summer he was in the stock company at the Walnut Street Theatre, Philadelphia, where he supported John McCullough, Lawrence Barrett, John T. Raymond, Madame Janauschek and Mary Anderson.

Mr. Skinner made his first appearance in New York in 1879, at Niblo's, in "Enchantment." Then followed a short season with Edwin Booth, at Booth's Theatre, during which he made his first hit, as Francois, in "Richelieu." The season of 1880-'81 Mr. Skinner was at the Boston Theatre, after which he became leading man for Lawrence Barrett for three seasons. In November, 1884, he made his first appearance as a member of Augustin Daly's company, in New York, in "The Wooden Spoon." He remained with the Daly company five years.

After producing a play written by himself and his brother Charles, at the Grand Opera House, in Chicago, in the fall of 1889, Mr. Skinner became leading man for Edwin Booth and Madame Modjeska, who were then joint stars. Mr. Skinner then went to London, and appeared as Romeo at the Globe Theatre. Returning to this country he supported Helen Mather, and, in 1892-'93, was again with Modjeska.

Mr. Skinner first became a star in 1894. He opened his season in Chicago, in "His Grace de Grammont." He also played two plays by his brother, "The King's Jester," and "Villon, the Vagabond." The fall of 1895 he was first seen as Hamlet, at the Grand Opera House, Chicago, then, after a season with Joseph Jefferson, Mr. Skinner starred in "Rosemary."

Mr. Skinner appeared at Atlantic City, October 19, 1903, with Ada Rehan, as Petruchio, in "The Taming of the Shrew." He also acted Shylock to her Portia, at the Lyric Theatre, New York, in February, 1904. Mr. Skinner has since starred at the head of his own company in a round of Shakespearian parts.

In April, 1895, Mr. Skinner married Maud Durban, an actress.

SMITH, EDGAR, playwright, was born in Brooklyn December 9, 1857. He made his debut as an actor at Booth's Theatre, New York, in "Julius Cæsar," for the benefit of Frederick Warde. He played several engagements during the season of 1878-'79, and went to Daly's Theatre for the season of 1879-'80. He spent several succeeding years in St. Louis, and wrote there, in conjunction with Augustus Thomas, "Editha's Burglar" and "Combustion," playing in them during the season of 1884-'85 with an organization known as the Dickson Sketch Club. In 1885-'86 he was connected with the Patti Rosa company, and wrote for her a comedy drama, "Love and Duty." He wrote and produced in Chicago during the summer of 1886 "Little Lohengrin," a travesty, and in

September, 1886, went to the New York Casino as librettist. He continued in that capacity, occasionally appearing as an actor in the productions at that theatre, until 1892-'93.

During that period he made adaptations of various foreign operas, among them "Nadgy," "Apollo," "The Brazilian," "The Grand Duchess," "Poor Jonathan," "The Brigands," "Madelon" and "The Marquis" for the Casino, and wrote "You and I," in conjunction with Richard F. Carroll, and "Spider and Fly" and various short travesties for M. B. Leavitt. Mr. Smith was with James T. Powers, in "Walker, London," and Thomas Q. Seabrooke, in "Tabasco," in the season of 1892-'93. Subsequent to that and prior to 1896 he wrote and produced "The Grand Vizier," "Miss Philadelphia" and "The Merry World," and adapted for America "The Girl from Paris," "The French Maid," "Monte Carlo," and "Hotel Topsy Turvy."

In 1896 he went to the Weber & Fields Music Hall, and is still there, having written for that house "Pousse Café," "Hurly Burly," "Whoop-dee-doo," "Fiddle-dee-dee," "Whirl-i-gig," "Hoity Toity," "Twirly-Whirly," "Higgledy-Piggledy," "Twiddle Twaddle" and the burlesques "Con-curers," "Cleopatra," "Catherine," "Barbar Fidgety," "The Big Little Princess," "The Stickiness of Gelatine," "Arizona," "Quo-Vass-iss," "The College Widower," "The Squaw Man's Girl of the Golden West," "Sapolio," "The Humming Bird," "Onions," "Zaza," "Lord and Lady Algy," "Waffles," etc. Mr. Smith has also written and produced, since 1896, "Home, Sweet Home," a rural drama; "The Little Host," a musical comedy, and "Sweet Anne Page," an opera, the two latter in conjunction with the late Louis De Lange.

Mr. Smith's home is at Elmhurst, Long Island. He is a member of The Lambs, the Elks and the Mystic Shrine.

SMITH, HARRY B., playwright, was born in Buffalo, N. Y., December 28, 1860, and became a newspaper writer in his early years for "The Chicago Newsletter," after which he became the dramatic and musical editor of "The Chicago Daily News." His first literary work for the stage was the libretto for "Rosito," produced by the Fay Templeton company. His next libretto was that of "The Begum," which was presented by the McCaull Opera Company a hundred and fifty nights. After that he wrote the librettos of "Boccaccio," "Clever," "The Crystal Silpper" and "Don Quixote," and then, in connection with Reginald De Koven, who wrote the music, he produced "Robin Hood," the most successful comic opera ever written in the United States. Since then he has written more than a hundred successful comic operas and musical comedies. His home is No. 329 West 83d street, New York.

SOTHERN, EDWARD HUGH, actor, was born at No. 79 Bienville street, New Orleans, La., December 6, 1859. He was the second son of E. A. Sothern, the famous English actor. When he was five years old he was taken to England and there educated with a view to his becoming a painter, his father being opposed to a stage career for his son. The buskin was in the blood, however, and in September, 1879, E. H. Sothern made his first appearance on the boards, at the Broadway Theatre, New York, playing the part of the cabman, in "Sam," and utterly collapsing with fright when he met his father on the stage. He next appeared at the Boston Museum in small parts, and then played low comedy parts in John McCullough's company.

After his father's death, in 1881, Mr. Sothern went to England, where for a

while he toured the provinces with his elder brother, Lytton Sothern. Returning to this country in 1883, Mr. Sothern went through a period of poverty, little relieved by the production of a farce written by him, which was first called "Whose Are They?" and played in Baltimore and for two weeks at the Star Theatre, New York, and then, under the title of "Domestic Earthquakes," by Harrison and Courley in Boston.

Mr. Sothern was next seen in "Nita's First," under the management of Charles Frohman, after which he supported Estelle Clayton, in "Fayette." From 1884 to 1886 he supported Helen Dauvray, playing leading parts in "A Scrap of Paper," "Mona," "Met by Chance," "Peg Woffington," "The Love Chase" and "One of Our Girls." His first engagement with Daniel Frohman was to play Jack Hammerton, in "The Highest Bidder," a light comedy, by the veteran English farce writers John Maddison Morton and Robert Reece, which had been found among the effects of Mr. Sothern's father. This was produced in the spring of 1887, and the same year Mr. Sothern starred in it, also producing "Editha's Burglar," which made a pronounced success.

In the season of 1888 "Lord Chumley," written for Mr. Sothern by De Mille and Belasco, was produced at the Lyceum Theatre, New York, and for many years Mr. Sothern was the star of the stock company maintained there by Daniel Frohman. The chief productions were "Captain Lettarblair," "The Maister of Woodbarrow," "The Dancing Girl," "The Victoria Cross," "The Way to Win a Woman," "Sheridan; or, The Maid of Bath," "The Prisoner of Zenda," "An Enemy to the King," "Change Alley," "The Lady of Lyons," "The Adventure of Lady Ursula," "A Colonial Girl," "The King's Musketeer" and "The Song of the Sword."

Mr. Sothern made a pronounced success in "The Sunken Bell," an adaptation of Hauptmann's German play, produced at the Hollis Street Theatre, Boston, December 22, 1899, and the following year, on September 17, 1900, he made his first appearance in New York as Hamlet. For the last two seasons Mr. Sothern, with Julia Marlowe, has been starring in a repertoire of Shakespearian plays. Mr. Sothern married Virginia Harned in Philadelphia December 3, 1896. She has been his leading woman for several years. His New York address is No. 37 West 69th street.

SOUSA, JOHN PHILIP, bandmaster, composer and author, was born in Washington, D. C., November 6, 1854, his parents being Antonio and Elizabeth Sousa. His mother is still living in Washington at the age of eighty-one years. At eleven young Sousa appeared in public as violin soloist and at fifteen he was teaching harmony. In 1876 he was one of the first violins in the orchestra conducted by Offenbach when the latter visited America. Later he conducted for various theatrical and operatic companies, among them the "Church Choir Pinafore" company. In 1880 he was appointed leader of the band of the United States Marine Corps, the national band, and served in that capacity under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison until August 1, 1892, when he resigned to organize the Sousa band, which up to June 1, 1896, had made twenty-eight semi-annual tours through the United States and visited Europe four times, giving a total of 7,140 concerts in 888 cities and covering 292,468 miles of travel.

As a composer he originated a march style that is recognized the world over, his best known and most popular productions in this field including "The Washington Post," "Liberty Bell," "Manhattan Beach," "High School Cadets," "The Stars and Stripes Forever," "The Invincible Eagle," "Hail to the Spirit of Liberty,"

"Hands Across the Sea," "The Charlatan," "The Bride-elect," "El Capitan," "King Cotton," "Imperial Edward," "Jack Tar," "The Diplomat," "Semper Fidelis" and "The Free Lance" marches. He has written a number of suites, among them "Three Quotations," "Looking Upward," "At the King's Court" and "Sheridan's Ride"; a symphonic poem, "The Chariot Race," and many songs and miscellaneous compositions. He wrote the scores of the comic operas "The Smugglers," "Desiree," "The Queen of Hearts," "El Capitan," "The Charlatan," "Chris and the Wonderful Lamp" and "The Free Lance," and the book and lyrics for "The Bride-Elect."

He compiled, under the auspices of the government, "National, Patriotic and Typical Airs of All Countries," and has written miscellaneous verses, magazine articles and two novels, "The Fifth String" and "Pipetown Sandy." He appeared with his band before King Edward and Queen Alexandra at Sandringham and at Windsor, the King on the first occasion bestowing on him the decoration of the Victorian Order. He received the Grand Diploma of Honor of the Academy of Hainault, Belgium, and was decorated by the French Government with the Palms of the Academy, besides being made an officer of Public Instruction. He is a member of various Masonic bodies, the Sons of Veterans, The Gridiron, Republican, Salamagundi and Dramatists' clubs, and The Players. He is fond of outdoor sports, being an expert rider and huntsman.

SPARKS, JOSEPH M., actor, was born in Hartford, Conn., in 1856. His first stage work was as a boy in song and dance at a little variety theatre in Hartford, called Newton's Varieties. He had a partner and they appeared as the Sparks Brothers. In 1872 they joined a real travelling company and opened at Lynn, Mass., with Maffit and Bartholomew's pantomime company in "Flick and Flock." The next season they went into variety and played in the principal variety houses almost continuously until 1880, when they joined Tony Denier for a season with his "Humpty Dumpty" company. In 1882 they signed with Harrigan and Hart, and Mr. Sparks remained with Harrigan for eight seasons, during which term he was sent on the road as star in "Cordelia's Aspirations," "Dan's Tribulations" and "Squatter Sovereignty." Then he accepted an offer from Rich and Harris to join May Irwin's company, and later toured with his own company in a play called "Mr. O'Reilly," by George Hobart, and afterward was with Klaw & Erlanger, in "A Little of Everything." The season of 1906 he was with Arnold Daly, and the fall season with Henry W. Savage's "The Stolen Story" company. His home is Chester Hill, Mount Vernon, N. Y.

SPONG, MISS HILDA, actress, was born in London May 14, 1875, being the daughter of W. B. Spong, a well known scene painter and artist. When thirteen years old she was taken to Australia by her parents, and she made her first appearance on the stage at the Criterion Theatre, Sydney, in "Joseph's Sweetheart," in 1890. Joining the Brough-Boucicault company, she played a wide variety of parts until she rose to be leading woman of the organization.

Returning to England, Miss Spong made her first appearance in London in "The Duchess of Coolgardie," at the Drury Lane Theatre, in 1896. She also played in "The Kiss of Delilah" and "The Two Little Vagrants." She created the part of Imogen Parrott, in "Trelawney of the Wells," at the Court Theatre, London, in 1898, and the same year made her first appearance in this country, in the same part, at the Lyceum Theatre, under the management of Daniel Frohman. The season of 1898-'99 she was seen in "Americans at Home" and "An Amateur Rehearsal," and

as Mrs. Bulmer, in "Wheels Within Wheels." In "The Ambassador" Miss Spong played Lady Beauvedere, and at Daly's Theatre, March 20, 1899, she was successful in the leading part in "The Interrupted Honeymoon." At the same theatre, and still under Daniel Frohman's management, Miss Spong opened the fall season of 1900 in "The Man of Forty," which was followed by "Lady Huntworth's Experiment." Miss Spong was first seen as a star in New York, at Weber's Theatre, in the fall of 1906, opening as Lady Jemima Wilson, in "Lady Jim," a comedy by Harold Heaton, which did not prove a success. This was followed by "John Hudson's Wife," by Alicia Ramsay and Rudolph de Cordova, in which she played Honor.

STARR, MISS SYLVIA (SALMON), actress, was born in Providence, R. I., September 1, 1879, a daughter of Alfred Salmon. As a child she gained some recognition as a reader, and she made her first professional appearance in a small part in "The Manderin Zune," under the management of D. W. Reeves, in Providence, R. I., in 1897. Later she played the principal juvenile part in "The Lobster," with Fisher and Carroll, under the management of Edgar Seldon.

After two seasons in vaudeville, Miss Starr made her first notable success as the Widow, in Hoyt's "Trip to Chinatown." This, and Hattie, in "A Stranger in New York," she played the seasons of 1903 and 1904. Later she played the leading woman's part in "A Son of Rest," with Nat Wills; Lady Henry Fairfax, in "Diplomacy," with Miss Rose Coghlan, and second woman's parts with Byron Douglas in a stock company in Toledo, Ohio. The summer of 1906 she played Diana Hicks, in "Mam'zelle Champagne," a musical comedy which had a long run on the roof of the Madison Square Garden, New York. On the first night of this production Miss Starr was on the stage singing and playing her part, and witnessed the shooting and killing of Stanford White by Harry K. Thaw. Miss Starr comes from a good family in Rhode Island, and claims the distinction of having been descended from the first Governor of the State.

STARR, MISS FRANCES, actress, was born in California in 1886, and made her first appearance on the stage as a member of a stock company, in Los Angeles. Going to New York, she joined F. F. Proctor's company at the Fifth Avenue Theatre, commencing with small parts and gradually working her way up through successive seasons, until she became leading woman. The season of 1905-'06 she played the principal rôle in "Gallops," with Charles Richman, at the Garrick Theatre, New York. There she attracted the attention of David Belasco, and the fall of 1906 she opened as leading woman with David Warfield, in "The Music Master."

When Mr. Belasco ceased to manage the business of Mrs. Leslie Carter, he took Miss Starr out of "The Music Master" and began training her to fill the gap left vacant by the secession of Mrs. Carter, and to make her a star in more than name.

STANFORD, HENRY, actor, was born in Ramleh, Egypt, where his father was advocate for the British Crown. He made his first stage appearances with small travelling companies in the provinces of England, playing repertoire. Later he played juvenile leads in the large towns and such parts as Wilfred Denver, in "The Silver King"; David Kingeley, in "Harbor Lights"; Romeo, George D'Alroy, in "Caste," and Lord Beaufoy, in "School." He understudied Sir Charles Wyndham at the Criterion Theatre, London, in "The Home Secretary," afterward playing Wyndham's part on tour. In 1897 he went to South Africa, playing leading parts in a repertoire of twenty-two London successes during a season of twenty-six weeks in Johannesburg. He also played in Durban, Port Elizabeth, Maritzburg and Cape Town.

Returning to London Mr. Stanford appeared as Dudley Kepple, in "One of the Best," at the Princess's Theatre, and was then engaged by Sir Henry Irving to play Olivier, in "Robespierre," opening at the Knickerbocker Theatre, New York, in November, 1900. He played Prosper Le Gai, in "The Forest Lovers," at the Lyceum Theatre, New York, with Bertha Galland, and in "Sweet and Twenty" at the Madison Square Theatre. In October, 1902, Mr. Stanford married Laura Burt, the actress, in New York. Mr. Stanford was re-engaged by Sir Henry Irving to play the title rôle in "Faust" at the Lyceum Theatre, London. He played at Drury Lane Theatre, toured America and remained with Sir Henry until his death in October, 1905. Mr. Stanford then returned to New York to play Prinzevalle, in "Monna Vanna," with Bertha Kalich. The season of 1906-'07 he starred jointly with his wife in "Dorothy Vernon of Haddon Hall." He is a member of The Players, New York.

STANDING, HERBERT, actor, was born in Peckham, near London, in 1846. He made his first appearance, under the name of Herbert Crellin, at the old Queen's Theatre, Long Acre, London, as Langford, in "Still Waters Run Deep," the part of Hawkesley being played by Charles Wyndham, under whose management Mr. Standing in after years made many of his principal successes. A provincial tour was followed by a three years' engagement at the Princess's. Then he joined the Lyceum company in 1871 to create the part of Christian, in the production by Sir Henry Irving of "The Bells." Later he became a member of the Criterion Company, in which he remained for more than ten years. Among his best impersonations were Sir Peter Wagstaffe, in "Pink Dominos"; John Penryn, in "Truth," and Captain MacManus, in "Betsy." After this he appeared in a number of comedy rôles at the West End theatres and in "A Million of Money," at Drury Lane, in 1890.

For the last decade he has been closely associated with the American stage, playing many important rôles. September 10, 1906, he played Mr. Galland, in "The Dear Unfair Sex," produced at the Liberty Theatre, New York.

Mr. Standing is the brother of W. T. Carleton, the well known operatic baritone, and the father of Guy Standing, the actor.

STANDING, GUY, actor, was born in England, his father being Herbert Standing, the well known English actor, who has won much success in America. Guy Standing first attracted attention in New York in 1892, when he supported Mrs. Bernard Beere in her American début, made on November 14, 1892, at the Manhattan Theatre, in 34th street, which afterward became Koster & Bial's Music Hall. The season of 1893 he was a member of Loie Fuller's specialty company. Charles Frohman then engaged him, and he went on tour in "Sowing the Wind." In 1896 he supported Annie Russell, in "Sue," and the following season supported Maude Adams, in "The Little Minister," and was a member of the Empire Theatre Company. Then followed engagements in suppoprt of John Drew, Fay Davis and Mrs. Patrick Campbell. The fall season of 1906 he was starred by the Shuberts in "The Society Policeman." Mr. Standing has married twice. His first wife, from whom he was divorced, was Isabelle Urquhart. He then married Blanche Burton.

SCHUMANN-HEINK, MADAME, grand opera prima donna, was born in Lieben, near Prague, July 15, 1861, her father being an Austrian major. Her maiden name was Ernestine Ressler. She was edueated in the Ursuline Convent at Prague, where also she began her singing. Before she was seventeen years old she was engaged as principal contralto of the Dresden Court Opera, and she made her entrance on the stage October 13, 1878, as Azucena, in "Il Trovatore." In the fourth year of her service at the Court Opera she was married to Herr Heink and left the stage. After a short retirement she reappeared as Ernestine Heink in Hamburg, in the fall of 1883. Fame came to her in Berlin when she sang a star engagement at Kroll's Theatre, but Germany knew little of her powers until she sang at Bayreuth. She later was a member of the Metropolitan Opera House force in New York for several seasons. The season of 1905-'06 she starred in a light opera, "Love's Lottery," by Julian Edwardes.

In 1893 she was divorced from Mr. Heink and married Paul Schumann, an actor and stage manager.

STONE, MISS AMELIA, aetress and singer, was born in Detroit, Mich., in 1879; was educated in the Detroit public schools, and received the groundwork of her musical education from a Detroit teacher, George Tyler. When fifteen years old her voice attracted the attention of Colonel Lou Burt, at that time Eminent Commander of Detroit Commandery No. 1, K. T., and he induced her to sing at several musical entertainments. The result of this was that she was engaged to sing at the Masonic Temple Roof Garden. Here she was heard by W. H. MacDonald, of the Bostonians, and was engaged for the part of Annabel, in "Robin Hood." Her next engagement was to play Little Billee in a burlesque of "Trilby." While singing this part the late Charles H. Hoyt engaged her for his "A Trip to Chinatown" company, and she went to Australia with the company. She was afterward leading woman in Hoyt's "A Stranger in New York" during the New York and London runs of that play. She made an impression in London, and was engaged to play Morgiana in the Drury Lane pantomime of "The Forty Thieves." Then she made a vaudeville tour of Europe. In 1900 she returned to the operatic stage, playing the Vienese dancing girl Franzi, in "Vienna Life," in which she was successful to a wonderful degree. More recently she was seen in "The Chinese Honeymoon" and "Piff, Paff, Pouf," at the Casino Theatre, New York.

SPENCER, MISS LUCY (MRS. CHARLES SARVER), actress and playwright, was born in Northampton, Mass., June 7, 1884. She made her first appearance on the stage playing a small part in "Mary of Magdala," at the Manhattan Theatre, New York, with Mrs. Fiske. The following season she played the ingenue part in "The Cavalier," and the season of 1904-'05 she played Lady Jane, in "Becky Sharp," with Mrs. Fiske. She also played Tilda, in "The Rose," and Jean Ingomarach, in "The Proud Laird." She has also played ingenue parts in several summer stock companies and has published four songs.

In 1905 Miss Spencer joined the staff of "The New York World" to write dramatic reviews and interviews. October 26, 1905, she was married to Charles Sarver, city editor of "The World." She has since written several one-act plays, including "His Japanese Teacher," produced at the Carnegie Lyceum, and "Through a Glass Darkly."

STEWART, WILLIAM G., baritone singer and actor, was born in Cleveland, Ohio, in 1870. His father, N. Coe Stewart, in 1898 was Superintendent of Music in the public schools of Cleveland, Ohio. William G. Stewart made his stage début in the chorus of the Baker Opera Company. His first important rôle was that of Count Arnheim, in "The Bohemian Girl." He made his mark in rôles in "Madame Favart," "Puritana" and "Amorita," in Pauline Hall's company, and was also prominent in the cast of Lanra Schirmer-Mapleson's "Favette" company. For three seasons he played small parts in Augustin Daly's company, one season going with it to London. After appearing with Camille D'Arville, in "Madeleine; or, The Magic Kiss," and "The Daughter of the Revolution," he joined the Castle Square Opera Company, becoming in time its general director as well as principal baritone. Of late years he has managed his own company and produced grand opera in English at the Grand Opera House, New York.

SUTRO, ALFRED, playwright, was born in London in 1858. He was educated at the City of London School and at Brussels. He is the author of "Carrots," produced in England by Forbes-Robertson and played in this country by Ethel Barrymore: "The Chili Widow," "The Cave of Illusion," "Ella's Apology," "A Game of Chess," "The Gutter of Time," "Mr. Steinmann's Corner," "Women in Love," "Arethusa," "A Lovely Life," "A Marriage Has Been Arranged," "The Walls of Jericho," produced at the Garrick Theatre, London, in 1904, and afterward by J. K. Hackett in the United States; "A Perfect Lover," produced in 1905; "The Fascinating Mr. Vanderveldt," produced in New York in 1906, and "The Price of Money," produced at the Garrick Theatre, New York, in September, 1906, with W. H. Crane in the star part. Mr. Sutro has translated several of Maeterlinck's books into English. His home address is No. 10 Russell Mansions, Southampton Row, W. C., London, England.

SULLY, DANIEL (SULLIVAN), actor, was born in Newport, R. I., November 6, 1855. As a boy he became such an expert turner of handsprings that he obtained an engagement with Lentz's circus as a tumbler. He forsook the sawdust ring for the song and dance act, and toured the variety theatres until 1883, toward the latter end of this time writing sketches which met with favor. In 1884 he constructed a farce out of the "Peck's Bad Boy" stories, but, owing to a disagreement with Mr. Peck, he was compelled to abandon it. He

then rewrote an old English comedy called "The Chimney Corner," calling it "The Corner Grocery," and in this he starred for the next five years, making of it a most successful venture. The comedy "Daddy Nolan," a sequel to "The Corner Grocery," was his next production, in 1885, and this was followed by "O'Brien, the Contractor." This he played profitably for five years.

In 1899 he produced "The Parish Priest." It was followed by "The Old Mill Stream," "The Chief Justice" and "Our Pastor" in 1904.

SUMMERS, MISS MADLYN JANE, actress and dancer, was born in New York. She is the daughter of Mrs. Emily Summers and Captain James C. Summers, who is yachting editor of "The New York Tribune." He was a volunteer officer in the United States Navy during the Spanish-American War, and is now an officer of the Old Guard, of New York. Her first engagement was with Klaw & Erlanger's "Ben Hur" company, at the Broadway Theatre, New York, in 1900. The same year she joined the New York Theatre company, dancing in "Broadway to Tokio," "The King's Carnival" and other productions for two years. In November, 1902, Miss Summers was engaged by Mrs. Robert Osborn to appear as one of the six little dancing girls who supported Blanche Ring in "Tommy Rot," which had quite a successful run at Mrs. Osborn's playhouse. In the summer of 1903 she was engaged by Oscar Hammerstein to play the part of the little colored toe dancer in a piece of his own composition. Attracted by her clever dancing, Weber & Fields then engaged Miss Summers for the new production with which they opened their music hall in September, 1903. In April, 1905, she was sent to Chicago by the manager of the "San Toy" company to fill the part of Pansy, which she played both in the West and at Daly's Theatre in New York. During the summer of 1905 she played the part of Bennie, the newsboy, and sang the cowboy song in the show under Mr. Werba's management at the Wistaria Grove—the roof garden—of the New York Theatre. Joining Joe Weber's company in the fall, she travelled with them all through the South as far as New Orleans, returning to open at their Music Hall on Broadway. She played Grouchy, the small cowboy, in "The Squaw Man's Girl of the Golden West."

SUMMERVILLE, MISS AMELIA (MRS. MAX STEPAN), actress, was born in Kildare, Ireland, being the daughter of Thomas Serby Shaw. Having been taken to Canada when a child, she was educated at the public schools in Toronto. She made her first appearance on the stage with Holman's English Opera Company, in Toronto, when she was only eight years old. She was a ballet dancer in "The Black Crook" company for two years. When quite young she was married to Frederick Runnels. She obtained a divorce, and some years later she became the wife of Max E. Stepan, a singer, known as Max Eugene.

Miss Summerville made her greatest success as Rosetta, the "Merry Little Moun-

tain Maid," in "Adonis," and for years she was associated with that part. She also attracted much attention as Baby Malone, in the opera, "Brian Boru." She played for a season the title rôle in "Trilby," and has also been seen in "The Merry World," "Cumberland, '61," in "Jane" and in "The Cotton King." The season of 1905-'06 Miss Summerville played Mrs. Shimmering in "The Earl and the Girl." Her New York address is No. 108 West 45th street.

TEMPEST, MISS MARIE (MRS. C. COSMO GORDON-LENNOX), actress, was born in London July 15, 1862, being the daughter of Edwin and Sarah Etherington. She was educated at the Convent des Ursulines, Thildonck, Belgium, and studied music in Paris and at the Royal Academy of Music, London, where she took the silver medal for Italian and the gold medal for English singing. While a student there, and still in her teens, she married a young pianoforte student named Izard. A few years afterward Izard obtained a divorce and $50,000 damages for the alienation of his wife's affections from the late Henry J. Leslie, then lessee and manager of the Lyric Theatre, London.

Miss Tempest made her first appearance as a prima donna of light opera at the Comedy Theatre, London, in "Boccaccio," in 1880. She afterward played in "The Fay o' Fire" at the Opera Comique and in "Frivoli" at the Drury Lane Theatre. In 1884 she made her first great success as Dorothy in the opera of that name by B. C. Stephenson and Alfred Cellier. This was first produced at the Gaiety Theatre by George Edwardes, where it fell flat. Henry J. Leslie then took a lease of the Lyric Theatre and starred Miss Tempest in the part. The result was a record breaking success. "Doris" and "The Red Hussar" followed. Then Mr. Leslie brought Miss Tempest and his entire company to this country, where she met with extraordinary personal success and he with financial failure.

Under the title of the "Dresden China Prima Donna" Miss Tempest starred in "Carmen," "Mignon," "Manon," "The Fencing Master," "Vogelhandler" and "The Algerian." In 1895 she returned to England and appeared in "The Artist's Model" at Daly's Theatre, London, and in "The Geisha," in 1896; "The Greek Slave," in 1898, and "San Toy," in 1899. In 1900 she forsook the comic opera stage for legitimate comedy, appearing as Nell Gwynn, in "English Nell"; "Becky Sharpe" and, in 1903, in "The Marriage of Kitty," an adaptation from the French by Charles Cosmo Gordon-Lennox—a son of Lord Alexander Gordon-Lennox, brother of the Duke of Richmond—who had become Miss Tempest's second husband. She afterward toured this country with her own company in this play. During the season of 1905-'06 she played "The Freedom of Suzanne" in London.

TEMPLETON, MISS FAY (MRS. WILLIAM PATTERSON), comedienne, was born in 1865, her father, John Templeton, now editor of "The Tammany Times," New York, being well known as a theatrical manager at that time, and her mother, now Mrs. Alf. C. Whelan, of New York, a comic opera prima donna known on the stage as Alice Vane. As a child Miss Templeton was cradled in dressing rooms and whenever a baby was needed in the cast she was utilized. She was three years old when she made her stage debut, dressed as Cupid, and sang fairy songs, and four years later she made her first appearance in New York as Puck, in Augustin Daly's production of "A Midsummer Night's Dream," at the Grand Opera House. In the four years intervening between those two appearances she had played, even starred, throughout the West and South in the Templeton Opera Company, managed by her father and in which

her mother also acted. From the Grand Opera House she went to San Francisco with her father's company, and there first began giving imitations and burlesques of prominent actors.

She returned to New York again to appear at Niblo's Garden, spent half a dozen years in repertoire tours through the South and West and at the age of fifteen had become a light opera star of national standing. She was the first Bettina of "The Mascot" in this country. She succeeded Eliza Weathersby as Gabriel, in Edward E. Rice's "Evangeline," appearing in it at the Fourteenth Street Theatre in New York and playing the part for two years.

When she was fifteen years old and while both were members of her father's company Miss Templeton had eloped with "Billy" West, the minstrel, and been married to him at Nashville, Tenn. They separated in two months and were divorced three years later. Following "Evangeline" she appeared in Rice's "Corsair" in New York. She met Howell Osborn, a man about town, who was known as "The King of the Dudes," and went to France with him, where they were married. The marriage was kept secret because Osborn's relatives had threatened to disinherit him if he married the actress and was only revealed at Osborn's death in 1895, when he bequeathed $100,000 to his wife. It was in 1887, after her marriage to Osborn, that Miss Templeton upset the theatrical world of London. She appeared in George Edwardes's production of "Monte Cristo, Jr.," and sang a song, "I Like It, I Do." The Lord Chamberlain, England's theatre censor, objected to the song and Miss Templeton's costume as improper. Mr. Edwardes discharged her, but she fought him in the courts and forced him to let her appear without a sash which the Lord Chamberlain had stipulated she should wear and sing the interdicted song. After a period of absence from the stage which she spent abroad with Osborn she appeared at the Fourteenth Street Theatre, New York, in the burlesque "Hendrick Hudson; or, the Discovery of Columbus." This proving a failure, she again retired from the footlights. Her reappearance was in 1893, when she brought out "Mme. Favart." It was not until 1895, when Edward E. Rice engaged her for "Excelsior, Jr.," that she leaped again into popular favor. She next joined the Weber & Fields Music Hall Company and, devoting herself almost entirely to burlesque, took New York by storm. She left the music hall in 1899 to continue her success in "The Man in the Moon" and "Broadway to Tokio," produced at the New York Theatre, and also in the same season played a vaudeville engagement in which she first presented her imitation of Fougère, the Parisian chanteuse.

On August 1, 1906, after ending her season in successful runs in New York and Chicago in George M. Cohan's "Forty-five Minutes from Broadway," Miss Templeton made her third matrimonial venture, being married on that date to William Patterson, a widower and wealthy manufacturer of elevator and conveying apparatus, of Pittsburg, at Ridgely Park, Penn.

TERRY, MISS ELLEN ALICE (MRS. E. A. WARDELL), actress, was born in Coventry, England, February 27, 1848, being the daughter of Mr. and Mrs. J. F. Terry, well known provincial actors and descendants of old theatrical stock. She first appeared on the stage at the age of eight, as Mamilius, in "A Winter's Tale," under Charles Kean, at the Princess's, in London. Some years later she joined the Bristol company of John Chute and acted with Madge Robertson, Henrietta Hodson and Kate Bishop. In 1863 she appeared at the Royalty and Haymarket theatres, London. In 1864 she married G. F. Watts, R. A., the celebrated artist, and retired for a time. A divorce followed, and she married E. A. Wardell, a journalist. In 1867 she reappeared at

the Queen's Theatre, in "A Double Marriage," and in December of the same year played Katherine, in "Taming of the Shrew," when for the first time she acted with Irving.

In 1868 she withdrew from the stage for seven years, emerging again to play the part of Philippa Chester, in "The Wandering Heir," by Charles Reed, at the Prince of Wales's Theatre. In 1875 she played Portia, in "The Merchant of Venice," with the Bancrofts, and subsequently went with John Hare to the Court Theatre, where she created the part of Olivia, in "The Vicar of Wakefield," and appeared in Lord Lytton's play, "The House of Darnley." She first appeared as a member of Henry Irving's company at the Lyceum in 1878 as Ophelia, and remained with him as leading woman up to 1902. Among the parts in which she has achieved fame are Desdemona, Portia, Lady Macbeth, Olivia, Beatrice, Marguerite, Imogene, Viola, Queen Katherine, Cordelia, Lucy Ashton, Nance Oldfield and Madame Sans-Gêne.

In 1904 she appeared at His Majesty's Theatre with Beerbohm Tree, in "The Merry Wives of Windsor," in which Mrs. Kendal also took part, and in J. M. Barrie's "Alice-Sit-by-the-Fire," at the Duke of York's Theatre. In 1905 she made an extended provincial tour, and in 1906 she celebrated her stage jubilee, in which all London took part. She has visited the United States several times as leading woman for Sir Henry Irving.

Miss Terry's home is Tower Cottage, Winchelsea, Sussex, England.

TROUTMAN, MISS IVY, actress, was born and educated at Long Branch, N. J. Being ambitious for a stage career, she went to New York in 1902 and succeeded in obtaining an engagement at Wallack's Theatre for a very small part in "The Last Appeal." She next appeared as one of Villon's boisterous companions, with E. H. Sothern, in "If I Were King." A short engagement with Grace George, in "Pretty Peggy," followed, and then for two years she supported Amelia Bingham, attracting attention by her acting of Miss Godesby, in "The Climbers."

In the spring of 1905 Miss Troutman joined the Castle Square company in Boston, playing a large number of parts. The season of 1905-'06 she played Bessie Tenner, in "The College Widow," and in "Gallops," with Charles Richman. Her home is at Long Branch, where she is well known as an expert swimmer.

THOMAS, AUGUSTUS, playwright, was born in St. Louis, Mo., January 9, 1859, being the son of Dr. E. B. Thomas. He was educated at the public schools. He was a page boy of the Forty-first Congress, and afterward, for six years, was a railroad worked. He then became a special writer for newspapers in St. Louis, Kansas City and New York. At one time he was the editor and proprietor of "The Kansas City Mirror."

While in St. Louis Mr. Thomas, with W. F. Dickson, W. G. Smythe, now a theatrical manager, and Edward Smith, the playwright, then a budding actor, organized the Dickson Sketch Club, and for that organization he wrote a one act play from Mrs. Frances Hodgson Burnett's story, "Editha's Burglar," in which he acted Bill Lewis, the burglar. Della Fox made her first stage appearance at the same time as Editha. The success of this little play determined Mr. Thomas's career. He expanded it to three acts and E. H. Sothern starred in it under the title of "The Burglar."

In 1890 Mr. Thomas married Lisle Colby, the daughter of John Colby, with

whom he had studied law, and thenceforth devoted himself to dramatic literature. He is the author of "Alabama," "In Mizzoura," played by Nat Goodwin; "Arizona," "Colorado," "Man of the World," "Afterthoughts," "The Man Upstairs," "The Meddler," "Oliver Goldsmith," "On the Quiet," played by William Collier; "A Proper Impropriety," "That Overcoat," "The Capitol," "New Blood," "The Hoosier Doctor," "The Earl of Pawtucket," which brought Lawrance D'Orsay into prominence; "The Other Girl," "Mrs. Leffingwell's Boots," "The Education of Mr. Pipp," for Digby Bell; "Jim De Lancey," played by John Drew, and "The Embassy Ball." He is a member of The Players and The Lambs and the American Dramatists' Club. His home is at New Rochelle, N. Y.

TYLER, MISS ODETTE (MRS. R. D. SHEPHERD), actress, was born in Savannah, Ga., September 26, 1872. Her father was General William W. Kirkland, an officer in the Confederate army during the Civil War, her maiden name being Elizabeth Lee Kirkland. She was educated at Loretto Convent, Guelph, Ontario. When she was fourteen years old she made her first appearance on the stage, under the name of Odette Tyler, at the Madison Square Theatre, New York, under the management of Daniel Frohman. Two years later she played small parts on the road with Minnie Maddern, in "Caprice" and other plays. She played the leading part in the production of "Shenandoah" in 1892. She was a member of Charles Frohman's stock company at the Twenty-third Street Theatre for five years, playing in "Men and Women," "The Lost Paradise," "The Girl I Left Behind Me," "The Younger Son" and "The Councillor's Wife," in the last named of which she played the title part and made her first pronounced success.

She also supported Nat Goodwin for a season in Boston, playing in "Colonel Tom." She starred in "Phroso" under the management of Charles Frohman. Miss Tyler, in conjunction with her husband, has recently appeared at the head of her own companies, the season of 1905-'06 maintaining a stock repertoire company at Washington, D. C.

On April 1, 1897, Miss Tyler became the wife of Rezin Davis Shepherd, of Shepherdstown, W. Va., who has adopted the stage as a profession and plays under the name of R. D. MacLean. They own a magnificent country estate of a thousand acres, called Wild Goose, at Shepherdstown, which was named after Mr. Shepherd. Miss Tyler is the author of "Boss: A Story of Virginia Life," many magazine stories and the play "Red Carnation," which was produced in New York.

The season of 1906-'07 she played in "The Love Route."

TILLY, MISS VESTA (MRS. WALTER DE FREECE), vaudeville singer, was born in Worcester, England, being the daughter of the late Harry Ball, a vaudeville comedian. She made her first appearance when only three years old, at Gloucester, England, and has been continuously before the public ever since. At six years of age she was known as "Tiny Tilly, the pocket Sims Reeves." She then sang songs in a childish voice, dressed in the full evening dress of a man. She has worn male attire in her business ever since. She has frequently visited this country, where she is popular. In private life Miss Tilly is the wife of her manager, Walter de Freece.

TYREE, MISS ELIZABETH, actress, was born in Virginia, her family being of Scotch descent. Her great grandfather fought in the War of the Revolution, and her father was a Colonel in the Confederate Army during the Civil War. Miss Tyree, deciding to adopt the stage as a profession, went to New York in 1890, and studied at a dramatic school, where she attracted the attention of Mrs. Kendal, the English actress, who procured for her an engagement with the Lyceum Stock Company, which lasted over a period of ten years. Miss Tyree made her first success as Phyllis Lee, in "The Charity Ball." Subsequently, she supported E. H. Sothern, Georgia Cayvan and John Drew.

One of her greatest hits was as Avonia Boun, in "Trelawney of the Wells." She also played in "The Dancing Girl," "Lady Bountiful," "The Gray Mare," "The Guardsman," "An American Duchess," "Our Country Cousins," "The Amazons," "A Woman's Silence," "The Case of Rebellious Susan," "An Ideal Husband," "The Benefit of the Doubt," "The Courtship of Leonie," "When a Man's Married," "The Mayflower," "The Princess and the Butterfly," "The Liars," "Americans at Home," "The Manœuvres of Jane," "The Ambassador," "The Men of Forty" and "Unleavened Bread."

Miss Tyree also appeared in "The Romancsques," at the Madison Square Theatre, New York, and as Molly Pitcher in "Captain Molly," at the Manhattan Theatre.

URQUHART, MISS ISABELLE, actress, was born in New York, December 9, 1865. Her father died when she was four years old, and at the age of ten her mother placed her in a convent school, where she remained five years. Then she made her debut as a chorus girl in "Billee Taylor" in the old Standard Theatre, New York. After a brief season as a chorus girl, she joined the Daly Theatre company and appeared as Edinge, in "Gironette"; Mary Ann, in "The Passing Regiment," and in an old woman part in "The Squire." In the summer of 1883 she joined H. M. Pitt's comedy company. In 1884 she appeared at Wallack's in the run of "Madame Piper," and on September 28 of that year she joined Miles and Barton's Comic Opera Company, playing Venus, in "Orpheus and Eurydice."

In the summer of 1885 she played in E. E. Rice's "Polly" company at the Casino, New York, making a success as Ensign Daffodil. The following season she was with Lawrence Barrett and appeared at the Globe Theatre, Boston, as Nicol, in "The King's Pleasure"; Donna Isabella, in "The Wonder," and Portia, in "Julius Cæsar."

She returned to musical plays on receiving an offer from Rudolph Aronson, and joining the New York Casino company became one of the features of the comic operas which made the Casino famous for so long a period. She was the Cerise of "Erminie," the Papanea of "Madelen" and the Princess Etelka of "Nadjy."

The season of 1895-'96 she played Catherine Petkoff, in "Arms and the Man," and in "How He Lied to Her Husband," with Arnold Daly.

Miss Urquhart's home is No. 179 Woodland avenue, New Rochelle, N. Y.

UNDERWOOD, MISS ISABELLE, actress and singer, was born in Belleville, Ill., being the daughter of Edward M. and Marie Louise Ogle Underwood. None of her relatives were in any way connected with the stage. She made her first appearance, as an amateur, as Katisha, in "The Mikado," at a benefit performance given by the Thursday Club, at the Columbia Theatre, Chicago, in 1895. Her first professional appearance was as the Queen, in "The Bohemian Girl," July 4, 1896, at the Schiller Theatre, Chicago, in a stock company under the management of Paul La Bonoffi.

In the fall of 1900 Miss Underwood appeared as Jack, in the first production of A. Baldwin Sloane's "Jack and the Beanstalk," which opened in Brooklyn and then made a long tour of the country. The following season she was the Lorraine in the late Kirke La Shelle's production of "Princess Chic." More recently she was seen as Paola and as the Queen, in "King Dodo," under the Savage management, and as Willie, in "The Burgomaster," under the management of W. W. Tillotson.

Miss Underwood played prima donna rôles throughout the summer season of 1902 in a company under her own management at Pleasure Bay, Long Branch, N. J., and the following fall she appeared as Gabriel, in a revival of E. E. Rice's "Evangeline," in Boston and Philadelphia. The seasons of 1904 and 1905 Miss Underwood played Prince Charming, in "Beauty and the Beast." The fall season of 1906 she was with "The Gingerbread Man" company, in the part originally played by Helen Bertram.

Miss Underwood is a member of the Actors' Church Alliance. Her favorite recreations are tennis and bowling.

Miss Underwood's New York address is the Gerard, West 44th street.

VICTORIA, VESTA, vaudeville actress and singer, is the daughter of the late "Joe" Lawrence, an oldtime English variety performer, who first earned popularity by standing on his head, by which he was known as the "upside-down comedian." Born and educated in London, she first appeared in the music halls of that city about eighteen years ago. The song which first brought her popularity was "Daddy Wouldn't Buy Me a Bow-wow." This was whistled and sung everywhere. She brought it to this country, where it

became a craze. For years she has been a popular vaudeville and music hall performer on both sides of the Atlantic. Her successful song of 1905, "It's All Right in the Summer Time," was eclipsed by her 1906 song, "Waiting at the Church," which attained extraordinary popularity.

VERNON, MISS IDA, actress, was born in 1843. Her father was an officer in the British army, a younger son of the Scotch Earl of Caithness, her mother of French Huguenot extraction. She made her debut at the Boston Theatre in September, 1856, as one of the Little Blossom Fairies in "A Midsummer Night's Dream." She played with Edwin Forrest as a member of the old Boston Theatre company, and in New York with Charlotte Cushman, Laura Keene and many famous actors.

Miss Vernon was a young and popular actress in Richmond at the time of the Civil War, and there, although young, had accumulated considerable property. This was confiscated after the burning of that city, and she divided her time between acting and nursing in the hospitals. She ran the blockade once, when coming North to bring a little niece, crossing the Potomac on a flat boat. Attempting to return, she was arrested at Martinsburg and sent to Washington. When released she came to New York, but soon made another attempt to return to Richmond. She was arrested at Fortress Monroe, where she was held in prison for six weeks. When freed again, Miss Vernon sailed to London, remaining there some time with Mr. and Mrs. Charles Matthews.

Sailing to Halifax, and thence to Bermuda, she managed to reach Williamsburg, N. C., on a coasting vessel, and thence she went to Richmond. She had several new plays that had never been seen in the South, among them "Leah" and "East Lynne," the latter of which she played one hundred and twenty nights, something unprecedented in Richmond. After the war Miss Vernon was leading woman with J. K. Emmett and later was a star. The season of 1906-'07 she supported Mrs. Fiske.

WAINWRIGHT, MISS MARIE (MRS. FRANKLYN ROBERTS), actress, is a daughter of the late Commodore Wainwright, U. S. N., and granddaughter of Bishop Wainwright. She was born in Philadelphia, but was educated chiefly in Paris, where she trained for the lyric stage. She afterward decided to embrace the legitimate, and she made her first appearance on the professional stage at Booth's Theatre, Sixth avenue and 23d street, New York, in a scene from "Romeo and Juliet," at George Rignold's benefit, when he played Romeo to six Juliets. Then she accepted an engagement from Mr. Rignold to play the Princess, in "Henry V." Her next appearance was as Josephine, in "Pinafore," of which she was the first representative in this country, on the stage of the Boston Museum.

After this she created the part of Nadge, in "The Exiles," at the Boston Theatre. Then she became leading woman for Lawrence Barrett, with him playing Francesca, in "Francesca da Rimini." From Mr. Barrett's company she went to David Belasco's company in New Orleans as a stock star. Then she starred with Louis James for three years, playing Virginia, Desdemona, Ophelia, Beatrice, Rosalind and Gretchen. In 1899 she was married to Franklyn Roberts, an English actor, and the same year accepted an engagement with F. F. Proctor to play a season of vaudeville. Of recent years Miss Wainwright has been seen chiefly in vaudeville.

WALKER, MISS CHARLOTTE (MRS. DR. JOHN B. HAYDEN), actress, was born in Galveston, Texas, in 1878. Her great-grandmother was a Pinckney and one of the belles of Charleston, S. C., before the Civil War. Her grandfather, Pinckney Walker, was British Consul at several Southern cities during the rebellion. Miss Walker had appeared in several amateur performances before her professional début, which was made in the chorus of a musical play soon after the Galveston flood, in which she lost her home. Before the end of the year she was playing the leading woman's part.

Her career began in earnest in 1895, when she was one of Richard Mansfield's company. In 1896 she appeared at the Comedy Theatre, in London, with Charles Hawtrey's company. On her return to America, in 1897, she was engaged by James K. Hackett to create the rôle of Virginia Carvel, in "The Crisis," and for the next four years she was his leading woman. The season of 1905-'06 she played leading rôles in eight different productions in New York. She opened the fall season of 1906 as the heroine, Constance Pinckney, in Edward A. Braden's production of the wartime play "On Parole." Miss Walker's chief recreation is fishing.

WALSH, MISS BLANCHE, actress, was born in New York, January 4, 1873, her father being the late Thomas Power Walsh, at one time warden of the Tombs. Miss Walsh was graduated from Public School No. 50, in 1886. She had long desired a stage career, and a year after her graduation she made her first amateur apearance at a benefit performance at the Windsor Theatre, on the Bowery. She played Desdemona. Her début on the professional stage was made before she was sixteen years old, with Thomas McDonough, in the melodrama "Siberia." Her next engagement was with Marie Wainwright, with whom she remained for three seasons, appearing as Olivia, in "Twelfth Night"; Zamora, in "The Honeymoon"; Florence Marygold, in "My Uncle's Will"; Madeline, in "Frederic Lemaitre"; Grace Harkaway, in "London Assurance," and Queen Elizabeth, in "Amy Robsart."

She then went under the management of Charles Frohman, creating the rôle of Diana Stockton, in Bronson Howard's "Aristocracy," in 1892. After appearing as Kate Kennion, in "The Girl I Left Behind Me," she became Nat Goodwin's leading woman, playing with him in "A Gilded Fool," "In Mizzoura," "David Garrick," "The Nominee," "The Gold Mine," and "Lend Me Five Shillings." As the leading woman of a summer stock company, in Washington, D. C., she appeared in "Pink Dominoes," "My Awful Dad," "American Assurance," "My Wife's Mother," and "Romeo's First Love." In 1895 she acted the adventuress, Mrs. Bulford, in "The Great Diamond Robbery," and in November of the same year, when Virginia Harned became ill suddenly, took her place as Trilby in Du Maurier's play, continuing in it until the end of the season. The next season she was again Nat Goodwin's leading woman, accompanying him on an Australian tour, and appearing, in addition to the rôles she had already played with him, as Lydia Languish, in "The Rivals," and Louise, in "Gringoire."

On her return to New York she joined A. M. Palmer's Stock Company, creating in it the rôle of Margaret Neville, in "Heartsease," in October, 1896. She next played a dual rôle, brother and sister, in "Straight from the Heart." After one rehearsal she took the heroine rôle, Edith Varney, in William Gillette's "Secret Service," and went with the company to the Adelphi Theatre, London, in May, 1897. Following an engagement with Sol Smith Russell, in "A Bachelor's Romance," at the Garden Theatre, New York, she became a member of the Empire Theatre Stock Company in January, 1898, to play Jeanne Marie, in "The Conquerors." In 1899

she gave up the place of leading woman in the Manhattan Beach Stock Company, of Denver, Col., to star with Melbourne MacDowell in the repertoire of the Sardou plays which made Fanny Davenport famous. As Cleopatra, in "Antony and Cleopatra"; as Fedora and as La Tosca, she made her mark as a tragedy actress. After several seasons she and Mr. MacDowell severed their association, and in 1903-'04 she starred in a dramatization of Tolstoy's "Resurrection." The season of 1904-'05 she was seen in "The Woman in the Case." She opened the fall season of 1906 in a dramatization of Tolstoy's "Kreutzer Sonata." She has a home at Great Neck, Long Island, N. Y., called The Lilacs.

WARFIELD, DAVID, actor, began his theatrical life as an usher in the Bush Street Theatre, in San Francisco. Acquiring a reputation as a clever mimic, he got a chance to exhibit his talents on the stage, and made a local hit in caricatures of Salvini, in "Othello," and Bernhardt, in "Camille," in a play called "About Town." In 1890 he went to New York looking for work of any kind, and spent his first week at a concert hall in Eighth avenue, where a Broadway manager happened to see him, and gave him an engagement with John H. Russell, in "The City Directory."

In the fall of 1895 Mr. Warfield joined the New York Casino Company and remained with it for three years. It was in this engagement that Mr. Warfield made his hit as the East Side Jew. Several times he asked to be allowed to introduce the take-off in the productions, but met with no encouragement. Finally his chance came, not on the stage, but at a ball game for charity at the Polo Grounds between the cast of "The Merry World" and those burlesquing "Trilby." All the other actors dressed up in their parts, but Warfield made up as a Jew pedler, and sold cracked ice as souvenirs of the game. He was the feature of the game, and from then on he was allowed to introduce his specialty in all the productions.

Mr. Warfield left the Casino company to join the Weber and Fields forces, and remained there until the fall of 1901, when David Belasco made him a star in a play called "The Auctioneer." This was followed by "The Music Master," by Charles Klein, which had a record run in New York.

WARNER, HENRY BYRON (HENRY BYRON LICKFOLD), actor, was born in London in 1876, being the son of Charles Warner, the well known English actor. He was educated at the Bedford Grammar School. Adopting his father's profession, he played small parts, making his first success as the Rev. Mr. Eden, in "It's Never Too Late to Mend." He played many parts in support of his father, and succeeded as D'Artagnan when the elder Warner was unable to play through illness. After much experience in England, he came to this country, in 1905. The fall season of 1906 he appeared as John Danbury, M. P., in Israel Zangwill's comedy "Nurse Marjorie," in support of Eleanor Robson, at the Liberty Theatre, New York.

WEAVER, JOSEPH, actor and manager, was born in England. His first appearance was made in London, as an amateur, in the Byron Dramatic Company, of which the noted author, Henry J. Byron, was president. Mr. Weaver played Hamlet at the age of seventeen, in connection with this society. His first professional engagement was as a member of the Alcazar Stock Company in San Francisco, in 1887, under the name of Edgar

WILLARD, EDWARD SMITH, actor, was born January 9, 1853, at Brighton, England, being the youngest but one of the six children of Smith and Ann Willard. Though none of the family had ever been on the stage, his earliest inclination was toward acting, to the dissatisfaction of his father, who wished him to engage in some commercial pursuit. When he was only sixteen years old his father reluctantly consented to let him experiment with his dramatic talent, predicting a speedy and crestfallen return to the parental roof; and under the management of F. Neebe, of the Theatre Royal, Exeter, Mr. Willard made his first appearance on the stage at Weymouth, England, December 26, 1869, acting the part of the Second Officer, in "The Lady of Lyons." After the season with Neebe Mr. Willard made engagements that took him the round of the Western provinces, afterward going to Glasgow to play "responsible utilities." There he attracted the attention of the late E. A. Sothern, who engaged him for a tour, during which he played Captain De Boots, in "Dundreary Married and Settled"; Mr. Brown, in "David Garrick," and Sir Edward Trenchard, in "Our American Cousin." After that he played several stock seasons, including one at Belfast, Ireland, in 1871, where he got his first real chance as John Ferne, in "Progress," by T. W. Robertson. This performance gave him a status, and soon after he was appearing in such rôles as Romeo, Macduff, Iago, Falconbridge, in "King John"; Wellborn, in "A New Way to Pay Old Debts," and Edmund, in "King Lear," in support of stars.

Mr. Willard's first appearance in London was made at the Covent Garden Theatre December 26, 1875, when he acted Alfred Highflyer, in the little play, "A Roland for an Oliver," which preceded the pantomime of "Cinderella," and afterward Antonio, in "The Merchant of Venice," Charles Rice being the Shylock. At the expiration of this engagement Mr. Willard entered upon a series of stock seasons in the principal cities, adding to his rapidly increasing list of characters Edgar, in "King Lear"; Eugene Aram, Sydney Daryl, in "Society"; Horace Holmcroft, in "The New Magdalen"; Robert Ffolliott, in "The Shaughraun"; Dubosc and Lesurques, in "The Lyons Mail," and Hector Placide, in "Led Astray."

A turning point in his career was his engagement, in September, 1877, as leading man in support of Helen Barry, which gave him the opportunity to play Macbeth, Claude Melnotte, Lord Clancarty, Sir Peter Teazle, Arkwright, in "Arkwright's Wife," etc., a repertoire that not only gave him a clear idea of his own resources, but attracted to him the attention of managers. From this time the young artist's services were in demand, and in 1881 he was engaged by the late Wilson Barrett as the principal actor in the company with which Mr. Barrett began his long management of the Princess Theatre, in London. Mr. Willard's first rôle at the Princess was Clifford Armitage, in "The Lights o' London," by G. R. Sims. His intensity, vigor and original methods in that part gained him the favorable recognition of the London public. This was greatly strengthened by his next creation, that of Philip Royston, in "The Romany Rye." His first really great London success, however, was made as The Spider (Captain Skinner), in "The Silver King," after which Mr. Willard was pointed to as the coming actor. Other notable parts played by Mr. Willard during his five years at the Princess, either in the regular bill or at special matinees, were: The King, in "Hamlet"; the Holy Clement, in "Claudian"; Sextus Tarquin, in Bulwer Lytton's "The Household Gods"; Glaucias, in "Clito"; Mark Lezzard, in "Hoodman Blind"; King William, in "Lady Clancarty"; Tom Pinch, in the play of that title; Wildrake, in "The Love Chase," and Iachimo, in "Cymbeline."

In 1886 Mr. Willard began an engagement at the Haymarket Theatre, where he played James Ralston, in "Jim the Penman"; Tony Saxon, in "Hard Hit," and

Geoffrey Delamayn, in "Man and Wife." In June, 1889, with John Lart, he took the Shaftesbury Theatre, which he opened with a revival of "Jim the Penman" preparatory to the production of "The Middleman," then being written for him by Henry Arthur Jones. The latter play was produced August 29, 1889, and was an instantaneous success, Mr. Willard's performance of Cyrus Blenkarn placing him in the front rank of English actors.

"The Middleman" was followed by "Judah," by the same author, in which Mr. Willard was no less successful. The late A. M. Palmer, of New York, was present at the first performance of "The Middleman," and suggested to Mr. Willard that he should visit the United States. A partnership was entered into, and at Palmer's Theatre, New York, on November 12, 1890, Mr. Willard made his first American appearance and played a New York season of twenty-two weeks, acting in "The Middleman," "Judah," "John Needham's Double" and "Wealth," and on his last night "Old Soldiers" and "My Wife's Dentist." Chicago and Boston were then visited, and the success of this short tour practically established Mr. Willard on the American stage as a general favorite. Since that time he has made almost annual visits to the United States and Canada. On June 1, 1893, his three years' partnership with Mr. Palmer came to an end. He then took the reins of management into his own hands and has since conducted his own business affairs.

In the very long list of plays in which he has been seen here, besides those already named, are: "The Professor's Love Story" (which he has now played about a thousand times, equalling the number of performances of "The Middleman"), "A Fool's Paradise," "David Garrick," "The Rogue's Comedy," "The Physician," "Hamlet," "All for Her," "The Cardinal," "Tom Pinch," "The Fool's Revenge," "A Pair of Spectacles," "The Brighter Side," "The Man Who Was" and "Colonel Newcome."

Mr. Willard is a member of the Garrick and Green Room clubs, of London, and The Players and the Lotos Club, of New York.

WILLIAMS, FRITZ (FREDERICK WILLIAMS), actor, was born in Boston August 23, 1865, his father and mother being members of the stock company at the Boston Museum for fifteen years. Fritz made his first appearance on the stage at that theatre when six months old, being carried on by William Warren, the comedian, in a farce called "Seeing Warren." In 1879 Fritz Williams attracted much attention as Sir Joseph Porter, in a juvenile "Pinafore" company at the Boston Museum. The same year his family moved to New York, and Fritz won some fame as a concert singer, singing "Gilmore's American Anthem" at a big concert at Madison Square Garden on St. Patrick's Day, 1880. Being clever with the violin, he also became a member of the Germania Theatre orchestra, and for two seasons was first violin at Tony Pastor's. During this time he was studying at St. John's College, Fordham, N. Y., from which he was graduated when twenty years old.

Mr. Williams made his first appearance as a professional actor at Wallack's Theatre, New York, as Anatole, in "A Scrap of Paper." He then made a success as Jimmy, in "Nita's First," an English farce. He afterward played with Frank Mayo, in "The Streets of New York," and with Edwin Booth, in "Don Cæsar de Bazan." He then acted with Dion Boucicault, in "The Jilt" and other plays, for three successive seasons. A season with Arthur Rehan on the road followed, and in 1889 Mr. Williams became a member of the Lyceum Theatre Company, New York, remaining with the organization until 1896. During that time his chief successes were as Alec Robinson, in "The Charity Ball"; Ferguson Pybus, in "The Case of

Rebellious Susan"; the Count du Grival, in "The Amazons," and Frank Trendal, in "The Home Secretary."

Leaving the Lyceum company, Mr. Williams was seen in many farce comedies, such as "Thoroughbred," "On and Off" and "Make Way for the Ladies." The season of 1900-'01 Mr. Williams was with the Weber & Fields company. Of late years he has appeared in various parts and many companies.

Mr. Williams married Katherine Florence, an actress, June 25, 1896.

WILSON, FRANCIS, actor and author, was born at Philadelphia on February 7, 1854. His father, Charles E. Wilson, was of Quaker parentage and his mother a Virginian. Although none of his forebears were players, Francis Wilson sang and danced as soon as he could talk and walk, and showed the player's spirit in his knickerbocker days. He made his first appearance on the stage as a child in Philadelphia in a dance called "The Essence of Old Virginny." As a youth he organized amateur minstrel performances, one of which was staged in the Assembly Building, Tenth and Chestnut streets, Philadelphia. This led to his associating himself with another youth with similar capabilities, James E. Mackin, and together they toured the country, singing and dancing. In 1877, when he was twenty-three years old, Mr. Wilson gave up the hundred dollars a week his partnership with Mackin was netting him to gratify what had from the outset been his ambition—the legitimate stage. He took a place at $15 a week as general utility man at the Chestnut Street Theatre, Philadelphia, where William E. Sheridan, W. J. Ferguson, Frank Sanger, Charles Stanley, Lily Glover, Alice Mansfield and Mrs. Stoneall were among the players.

There he made his first appearance in legitimate comedy as Cool, in "London Assurance." He became second low comedian, playing Sam Gerridge, in Robertson's "Caste," and continued at the same theatre for the season of 1878-'79 at a salary of $20 a week. In the summer of that season he appeared with Annie Pixley, in "M'liss." All this time he was overcoming the handicap of the lack of an early education by constant study of literature, drama and music. He took up sparring and fencing, and in 1876 won the amateur fencing championship of the United States at Gilmore's (Madison Square) Garden, New York. When lack of patronage forced the Chestnut Street Theatre, Philadelphia, to close its doors, Mr. Wilson joined "Mitchell's Pleasure Party," one of the earliest of American musical plays.

In 1883, in San Francisco, he started in comic opera as Sir Joseph Porter, in "Pinafore." He became the leading comedian of the McCaull Opera Company and of the Casino in New York in 1885, remaining there until 1889, and creating the character of Cadeaux, in "Erminie." Subsequently he organized his own company, in which he has since taken leading comedy rôles in "The Oolah," "The Merry Monarch," "The Lion Tamer," "Erminie" (revival), "The Chieftain," "Devil's Deputy," "Half a King" and "The Little Corporal," 1898-'99; "Cyrano de Bergerac," 1900; "The Monks of Malabar," 1901; "The Strollers," 1901-'02; "The Toreador," 1902-'03. In 1904-'05 he engaged in legitimate comedy, under the management of Charles Frohman, as Billy Jenks, of Allentown, Pa., in "Cousin Billy" ("Le Voyage de M. Perrichon"), an adaptation from the French by Clyde Fitch. In April, 1905, he produced Austin Strong's and Lloyd Osbourne's "The Little Father of the Wilderness," playing in this one act drama the character of Pere Marlotte. In February, 1906, he produced "The Mountain Climber," a comedy, "Der Hochtourist," from the German, by Graatz and Neal.

In 1881 Mr. Wilson married Miss Mira Barree, of Chicago. They have had two children, Frances and Adelaide, the former being the wife of Monsieur Charles

Huard, the French cartoonist. In addition to a number of magazine articles, Mr. Wilson is the author of "Recollections of a Player," "The Eugene Field I Knew," "Joseph Jefferson; Recollections of a Fellow Player"; "Letters of an Actor to His Daughter," "The Madonna of the Mansion" and several unproduced plays. He is frequently heard on the lecture platform. He is a member of The Players and The Lambs. He lives at The Orchard, New Rochelle, New York. Business address, Empire Theatre, New York.

WILSON, GEORGE W., actor, was born in Boston September 24, 1856, and made his first appearance with the stock company at the Boston Theatre when he was twenty-one years old. He remained with that company until 1894, and on November 25, 1878, at that theatre, he was the first in this country to play Sir Joseph Porter, in "Pinafore." Associated with him in that production were Joseph Haworth, Melbourne MacDowell, William Morris, Marie Wainwright and Sadie Martinot.

The season of 1895-'96 Mr. Wilson played in "The Old Homestead" and in "The Salt of the Earth." He then organized his own company and toured New England. He made his chief success as Louis XI, supporting E. H. Sothern, in "If I Were King," playing two seasons in New York. He also supported Annie Russell in "Brother Jacques."

WINTER, MISS WINONA, actress and singer, was born in Huntsville, Ala., in 1888, being the daughter of Banks Winter, the song writer and composer. She was educated at the Boston High School, and made her first appearance on the stage in Detroit with "The Little Tycoon" company. She first attracted attention in the vaudeville theatres in this country, and then went to London, where she played at the leading music halls. Her work attracted the attention of Charles Frohman in the summer of 1906, and he engaged her for his musical comedy company. She returned to this country and opened, as Lady Agnes Congress, in "The Little Cherub," at the Criterion Theatre, New York, where she made a decided success.

WOLFF, WILLIAM, comedian, was born in Germany in 1861. He came to the United States during the Civil War, at the age of four, and attended school in Ogdensburg, N. Y., until he was eighteen. In 1876 his parents moved to Syracuse, and there, at the age of nineteen, he took up amateur theatrical work. He made his first appearance on any stage in Syracuse as Gaspard, in "The Chimes of Normandy." Mrs. Henrietta Holman, manager of the opera company known as the Holman Sisters, saw his performance, and made him an offer of $6 a week and expenses. The fascination of the stage led him to give up a good business to accept this offer. After remaining with this company for two seasons, and meeting with ill success in New York in subsequent engagements, he went to Chicago, and in 1881 joined the Chicago Church Choir Company, then managed by Will J. Davis. With this company he took charge of the stage and played the principal comedy parts in all the Gilbert & Sullivan operas.

After an engagement with the Hess Grand Opera Company he became the leading comedian of the Fay Templeton Opera Company. Returning to Chicago, he played in stock opera at Grenier's Garden until 1885. From Chicago he jumped to the Pacific Coast, with Colonel William Thompson's opera company, leaving it to play

the judge, in George Skylight's production of "Baron Rudolf." Once more back in Chicago, he for two months played at the head of his own company. He paid expenses, nothing more. He then became stage manager and leading comedian of the George A. Baker Opera Company, with which he remained seven years. In 1894, with Thomas W. Prior, he organized an opera company, which played at the Schiller Theatre, Chicago. It was the year of the Pullman strike, and Mr. Wolff's last cent paid for the passage of the members of his company back to New York. Soon afterward Mr. Wolff became acquainted with Henry W. Savage, and to him proposed a stock opera company for the Castle Square Theatre, Boston. Mr. Savage at once engaged Mr. Wolff to organize the company, and on May 5, 1895, the Castle Square Opera Company gave its first performance, with Mr. Wolff as general director and leading comedian.

He continued to be general director for Mr. Savage for four years, during which time he organized companies for Boston, Philadelphia, New York, Baltimore and Washington. In 1889 he sang in opera for a year in San Francisco, jumped to Honolulu, and while there accepted a cable offer from J. C. Williamson to go to Australia and become stage manager of the Williamson Grand Italian Opera Company. After a tour around the world he stopped in London for six months to stage a revival of "The Belle of New York," in which he played the part of Muggs. From there he went to Havana to play a short engagement. For the last three years he has played in the Shubert productions, making personal successes in "The Runaways," "Winsome Winnie" and "Happyland." He has played one hundred and forty grand and comic opera parts. He is the senior member of the firm of Wolff, Fording & Co., theatrical costumers, of Boston.

WOODRUFF, HENRY, actor, was born in Jersey City in 1870, and made his first appearance on the stage nine years later, at the Fourteenth Street Theatre, New York, in the chorus of a children's "Pinafore" company. He was speedily promoted to the part of the Boatswain, and afterward to that of Ralph Rackstraw. His next engagement was with Daniel Bandmann, as the page, in "Narcisse."

Mr. Woodruff then played boys' parts with Adelaide Nielson, scoring in her production of "Cymbeline." Two seasons playing Ned, in "The Black Flag," with Edwin Thorne, followed, and in 1887 Mr. Woodruff joined the stock company of the late A. M. Palmer at the Madison Square Theatre, New York, making his first appearance as Jack Ralston, in "Jim the Penman." He also created the part of Lathrop Page, in "Alabama," by Augustus Thomas, and Arthur Hubbard, in "Surrender," by the same author.

Mr. Woodruff created the part of Ben Hur in the adaptation of General Lew Wallace's novel, and the seasons of 1905-'06-'07 he starred in "Brown of Harvard."

WORTHING, FRANK, actor, was born in England, and began his professional career as assistant prompter in an English stock company. His first important engagement was in support of Sarah Thorne, in whose company he soon rose from the smallest to the most important parts. In 1890 he joined Mrs. Patrick Campbell's company, first appearing with her as Orlando, in "As You Like It." Afterward he succeeded the late Charles Coghlan as leading man with Mrs. Langtry, playing Orlando, Claude Melnotte, Charles Surface and Lord Clancarty. His next engagement was with Olga Nethersole, with whom he made his first appearance in America. After his season with

her he was engaged by Augustin Daly, and appeared at Daly's Theatre in leading rôles with Ada Rehan. After playing in "A House of Cards," by Sydney Rosenfeld, he became leading man in the Frawley Stock Company and toured the Pacific Coast. Returning to New York in 1899, he supported Annie Russell, in "Catharine." The following season he appeared in Israel Zangwill's "Children of the Ghetto" and in the title rôle of "Nauthy Anthony," with Blanche Bates, in David Belasco's production of that play. One of his most recent and pronounced successes was in "The Climbers," with Amelia Bingham's production of Clyde Fitch's play. In 1902-'03 he was with Julia Marlowe, in "The Queen Fiametta" and "The Cavalier"; in 1903-'04, in "Fools of Nature" and "The Other Girl"; 1904-'05, with Miss Bingham, in "The Climbers," "The Wife Without a Smile," "Mrs. Temple's Telegram," and with Margaret Anglin in repertoire; 1905-'06, with Miss Anglin, in "Zira"; Ellis Jeffreys, in "The Fascinating Mr. Vanderveldt," and with Mrs. Patrick Campbell in London. The fall of 1906 Mr. Worthing appeared in support of Grace George, in "Clothes."

ZANGWILL, ISRAEL, playwright, was born in London in 1864, being the son of M. Zangwill, a Jewish refugee. He received some little education in elementary schools, but is practically self-educated. In 1903 he married Edith Ayrton, a daughter of Professor Ayrton. He was originally an elementary school teacher and then a journalist, acting as editor of a humorous weekly called "Ariel." He is the author of numerous plays, including "Six Persons," played at the Haymarket, London, in 1892; "Children of the Ghetto," Adelphi, London, 1899, and Herald Square, New York; "The Moment of Death," at Wallack's, New York, 1900; "The Revolted Daughter," a comedy, 1901; "Merely Mary Ann," Duke of York's, 1904, played in this country by Eleanor Robson; "The Serio-Comic-Governess," Lyceum, New York, 1904; "Jinny, the Carrier," Criterion, New York, 1904, and "A Great Demonstration." He has written many essays, novels and poems, and is a leader in the Zionist movement for the formation of an autonomous Jewish state. Mr. Zangwill's home is No. 9 Elm Tree Road, St. John's Wood, London, N. W.

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